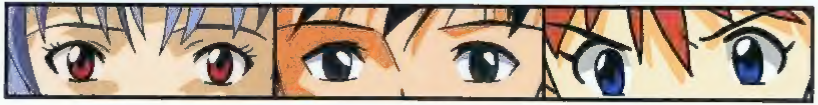
NEON GENESIS EVANGELION

PLATINUM



Episode Commentaries

EPISODE:01 Angel Attack

Aired October 4, Heisei 7 (1995)

Script: Hideaki Anno / Storyboards: Masayuki, Hideaki Anno Director: Kazuya Tsurumaki / Chief Animator: Shunji Suzuki Assistant Character Designers: Yoshitoh Asari, Seiji Kio, Yuh Imakake

Neon Genesis Evangelion is the first TV series that GAINAX and Hideaki Anno of *Wings of Honneamise*, *Aim for the Top!*, and *Nadia: The Secret of Blue Water* fame had announced in 5 years. The best members of GAINAX at the time came together for Episodes One and Two. They made some episodes that definitely lived up to the expectation of fans.

Episode One shows Shinji Ikari coming to New Tokyo-3 up to him getting aboard the artificial human Evangelion Unit-01 after some complications and standing in front of the Angel. The overwhelmingly realistic battle between the U.N. military and the Angel, the fascinating character of Misato Katsuragi, who is both cool and candid, the launch scene that had mecha fans roaring, and the special effects used for things like the painstakingly detailed monitor screen provide for a lot to see. With the distinctive turns of phrases in the dialogue, it is overflowing with the eccentricity unique to *Evangelion*, and yet, it also has the strong flavor of the orthodox school of robot and hero stories.

One of the captivating points of *Evangelion* is that it presents numerous mysteries during the show. At the beginning, we are shown a scene with a group of high-rises sunk into the ocean, and this is due to the unprecedented catastrophic calamity called the Second Impact, but it is not discussed in the show until Episode Three. In addition, the true identity of the Angels and the L.C.L. are not revealed until the end of the series.

Reunited with Shinji for the first time in 3 years, the executive commander of NERV, Gendo Ikari, orders him to get on the Eva and out into the field on the spot. And faced with Eva Unit-00 and Rei Ayanami, he repeats over and over, "I mustn't run away," as if he is trying to convince himself of it. "Communicating with others" is a vital theme of *Evangelion* and depicting how Shinji interacts with those around him is part of the story of *Evangelion*. The revealing of why Gendo treats Shinji so coldly is left to Episode Twenty-Six, "My True Heart For You," which was released theatrically.

When Shinji comes to New Tokyo-3, he sees a girl that seems to be Rei Ayanami for just an instant. Considering how she is injured and wrapped up in bandages, when he later meets her in NERV Headquarters, the natural assumption would be to think that this was a phantom vision. But in Episode 26, "My True Heart For You," a different possibility is suggested. The girl that appeared for just one cut in this scene may be the Rei Ayanami who is "the existence that gazes upon man."

EPISODE:02 The Beast

Aired October 11, Heisei 7 (1995)

Script: Yoji Enoto, Hideaki Anno / Storyboards: Masayuki, Hideaki Anno / Director: Kazuya Tsurumaki / Chief Animator: Yuh Honda / Assistant Character Designers: Yoshitoh Asari, Seiji Kio

This episode acts as a second part to Episode One, but it is set up in an elaborate way, where the story begins several days later from where Episode One left off, depicting the continuation of the battle between the Angel and Unit-01 in flashback scenes. Numerous new mysteries are presented in this episode as well, such as the existence of the Human Instrumentality Project and the organic-looking bare face of Unit-01 underneath the cranial armor that Shinji saw. What the AT field really is will not be revealed until the end of the series, either.

Continuing their work from Episode One, the director Hideaki Anno, and the assistant director Masayuki, handle the storyboards. Masayuki is an animator whose name has become well-known through his powerful work on shows such as *Sasuga no Sarutobi*, and he is an essential staff member to any work by Director Anno. In *Neon Genesis Evangelion*, he handled a large number of the episodes that focused on mecha action. In Episode Two, there are many tricky scene compositions that reflect Director Anno and his unique style. For the combat between Unit-01 and the Third Angel in Part B, the chief animator, Yuh Honda, and GAINAX's young ace, Yoh Yoshinari, handled the key animation. The action, oozing showmanship, is splendid. The key animation around the scene where Misato is drinking beer in her apartment and suggests that Shinji take a bath is handled by Shinya Hasegawa, who also worked on the animation of the opening sequence.

Shinji was supposed to live by himself, but instead, Misato takes him in and the two begin their life together in her apartment. In order to try to close the gap between her and him, Misato acts silly around Shinji and as if in response to that, Shinji acts exaggeratedly surprised by the presence of Pen Pen, the hot spring penguin. Seeing Shinji's true intentions in his actions, Misato says to herself, "Maybe I'm the one who's transparent." It is a most *Eva*-like depiction concerning "communication." In the preview, the idea of her taking Shinji in is clearly stated as "Misato's arrogance." The sense with which they coolly capture such events is also part of the appeal of *Evangelion*.

Incidentally, in Episodes One and Two, Misato effectively says, "You're a boy, aren't you?" to Shinji three times. This is very interesting when considered alongside the existence of people like the seemingly patriarchal Gendo or Toji, who appears in Episode Three. Is *Eva* trying to say that men should act like men, or is it questioning that value?

In *Evangelion*, there is an English episode title, separate from the Japanese episode title, which is displayed in the eyecatch at the beginning of Part B. In Episode Two, it is "The Beast." Is this "Beast" referring to the Angel or Eva Unit-01, which went out of control, or the impulse to destroy hidden within Shinji?

EPISODE:03 A Transfer

Aired October 18, Heisei 7 (1995)

Script: Akio Satsukawa, Hideaki Anno / Storyboards: Kazuya Tsurumaki, Hiroyuki Ishido / Director: Hiroyuki Ishido / Chief Animator: Nobuhiro Hosoi / Assistant Character Designers: Yoshitoh Asari, Kazuya Tsurumaki

Episode Three is set up to be part one of two with Episode Four. This episode depicts Shinji, who tends to be rather introverted, being bewildered by his new surroundings and yet taking the first step towards communicating with others. In Episode Three, New Tokyo-3 No. 1 Middle School that Shinji attends is one of the places where action takes place and his classmates, Toji Suzuhara, Kensuke Aida, and the class representative, Hikari Horaki, appear.

Toji, who consciously behaves like a man, and Kensuke, who has his own world of his hobby concerning all things military and who also knows how to get on in the world, are very contrasting characters compared to Shinji. The names of these two characters are taken from the main characters in Ryu Murakami's *The Fascism of Love and Illusions*, which provides no small amount of inspiration for Director Anno.

Many truths are revealed in this episode, such as Unit-01's

capabilities and weapons, the defense system of New Tokyo-3, and the truth about the Second Impact. Also, pay attention to the morning variety show voice that can be heard from off the screen in the morning scene at the beginning. The story of how a giant meteor strike caused the Second Impact that the old instructor is telling during class is not the whole truth. The following information is brought up in Episode Seven. Also, Misato's dialogue reveals that the Angel that appeared in this episode is the Fourth Angel. This is the second Angel that has appeared during the series. So did the Second Angel appear 15 years ago and the First Angel appear even before that, or what? The mysteries increase.

As opposed to Unit-01's first battle being at night, Unit-01's second battle develops under the blue sky. There are also many memorable images here, such as the cut that has the silhouette view of Unit-01 frozen in place where it had delivered the finishing blow to the Angel, or the special effects movie-like scene compositions, like the cut where the Fourth Angel flies right by a lighthouse and the cut with the birdhouse standing in front of the fallen Unit-01.

In this episode, Ritsuko talks about the "hedgehog's dilemma," which is a psychology term that originates from Schopenhauer's fable, and it expresses the complications and ambivalence that arise as people seek the psychological distance to maintain between each other. This is where the English episode title "Hedgehog's Dilemma" for Episode Four "Rain, Escape, and Afterwards" comes from. In addition, what Misato says in this same scene allows us to see what her thoughts on communicating are at this time, so that is also very interesting.

EPISODE:04 Hedgehog's Dilemma

Aired October 25, Heisei 7 (1995)

Script: Akio Satsukawa / Storyboards: Kiichi Jinme
Director: Tsuyoshi Kaga / Chief Animator: Satoshi Shigeta

Episode Four depicts the wanderings of Shinji, who has run away from Misato and NERV. Shinji and Misato hurt each other with their thorns as they try to get closer, and yet even then, they need one another. The relationship between these two is indeed just like the "hedgehog's dilemma" that Ritsuko had mentioned in Episode Three. There is no battle with an Angel and it largely stays away from addressing any of the mysteries, but when considered from a thematic perspective, this is truly *Eva*-like drama.

In actuality, this episode was once omitted in terms of the series composition and it was planned that what is now Episode Five would come after Episode Three. But as production progressed, staff members voiced their opinion that perhaps there was a need to depict Shinji's relationship with the people around him after Episode Three, and thus, this episode was made, greatly changing the contents from what had originally been conceived. Because of this, the script for this episode was written after the script for Episode Five had already been finalized. This is the one and only episode of all the TV and movie episodes in which Director Anno did not have a direct hand in the plot and script.

In terms of performance, the highlight has got to be the final cut at the train station where Shinji and Misato gaze at each other. This cut, which has absolutely no dialogue or movement, lasts roughly 50 seconds. It is a silence that would normally be inconceivably long, but it depicts Shinji's feelings in finding it difficult to express himself in words. Incidentally, the ballad playing during this scene is "Bay side love story –from Tokyo–." And the song playing before that, when Shinji hits Toji, is "FACE." Both are songs sung by Masami Okui.

Kiichi Jinme, who did the storyboards, is the pen-name that Junichi Satoh, famous for his work on such shows as *Sailor Moon*, uses when he works on robot anime. Even after this episode, for *Evangelion*, he continued to work on episodes that contain very few combat scenes and focus on drama instead. Akio Satsukawa is a scriptwriter who has worked on such projects as the live movie *Stroller of Attics*. For GAINAX fans, his exquisite film editing work on *Nadia: The Secret of Blue Water* is also unforgettable. And in Episodes Three and Four, fans can also enjoy their fill of the dialogue that he worked into the episodes.

EPISODE:05 Rei I

Aired November 1, Heisei 7 (1995)

Script: Akio Satsukawa, Hideaki Anno / Storyboards: Kiichi Jinme / Director: Keiichi Sugiyama / Assistant Director: Masahiko Ohtsuka / Chief Animator: Shunji Suzuki / Assistant Character Designer: Seiji Kio

Just as the English episode titles "Rei I" and "Rei II" suggest, the spotlight is on Rei Ayanami, the pilot of Unit-01, in Episodes Five and Six. Episode Five skillfully depicts Shinji, who becomes interested in Rei and tries to get closer to her and her subtly wavering emotions.

Rei Ayanami is a girl who does not try to display her emotions for the most part. She does not even bat an eye when someone her own age of the opposite sex sees her naked, but with matters concerning Gendo alone, she shows some stirring of emotions. The successful activation experiment of Unit-00 is likely due to the fact that she brought the pair of glasses, which symbolizes the bond between him and her, into the entry plug with her. The failure of Unit-00's activation experiment 22 days ago was caused by her psychological instability. Ritsuko has some idea of what might have been the reason for that, but she denies it, saying, "No, that can't be it." Was the reason she thought of something to do with the connection between Unit-00 and Rei or possibly something to do with Gendo?

The housing development that Rei lives in is in the older parts of town of New Tokyo-3. The area is scheduled to be redeveloped and the building on the other side of the road has already been demolished. There is a lot of attention to detail concerning the depiction of her living space. There are numerous advertisements left stuck in her door, and the entrance has countless tracks where she has gone inside without taking her shoes off. According to the premise, on the chest in the room are medical books on such topics as psychology and genetics. Rei apparently reads these intently, and they are marked with tags.

In the first half of Part A, Shinji and Misato visit a simple facility built on top of the Fourth Angel that was defeated in Episode Three. When seen from directly above, it is roughly the same shape as the Angel's silhouette, and under the four prefab buildings in the center is the body, and there are flagella under the two to the left and three to the right. Next to this prefab facility is the white outline of the position Unit-01 fell in from the fight with the Fourth Angel, just as if it were some site of a car accident. This realistic depiction is very much like *Evangelion*.

The storyboards were done by Kiichi Jinme, a.k.a. Junichi Satoh, the same as for Episode Four. Rei's girlishly delighted look when Gendo appears and the comedy during the dinner scene where Misato pours curry into her ramen are distinctively Jinme's storyboard style. The eccentric way the cuts were split up when Shinji visits Rei's apartment was also memorable. Shunji Suzuki's animation work is also clear, and the quality of the visuals is also high. The trio of Satsukawa, Jinme, and Suzuki later also worked on Episodes Fifteen and Twenty-One, which both focus on the drama.

Episode Commentaries continued...

EPISODE:06 Rei II

Aired November 8, Heisei 7 (1995)

Script: Akio Satsukawa, Hideaki Anno / Storyboards: Masayuki Director: Hiroyuki Ishido / Chief Animator: Nobuhiro Hosoi Assistant Character Designer: Rei Yumeno

This is the climax in the early part of the series, depicting NERV bringing all of its forces to bear in "Operation Yashima" to annihilate the Fifth Angel. Using lots of captions to create a war movie feel or a documentary feel is one of Hideaki Anno's fortes, which hasn't been seen since *Aim for the Top!* The bold idea of gathering all the electrical power of Japan for the operation is also very GAINAX. With regards to the depiction of the mecha, their sheer mass and level of intricate detail are awe inspiring. This is also the first time Unit-00 is participating in an operation, making it full of highlights.

The existence of the AT field, which drastically reduces the effectiveness of normal weaponry, is what makes the Angels seem well nigh invincible, but the Eva have the ability to neutralize those AT fields. In point of fact, in the fights against the Third and Fourth Angels, Unit-01 secured victories against them by carrying out close quarter physical combat. However, the Fifth Angel has a particle beam that makes approaching it impossible, which rules out neutralizing the AT field. Thus, a strategy was laid out to destroy it by sniping it from super-long range, outside of its firing range. This is "Operation Yashima." Instead of neutralizing the AT field, the plan is to use a positron cannon with enormous output gathering all the electrical power of Japan to pierce through it.

The name "Operation Yashima" is a reference to when Yoichi Nasuno shoots the fan with his bow from atop his horse on the beach in the "Battle at Yashima" in the first year of Bunji (1185). That's Chief of Operations Katsuragi for you, quite the intellectual. In addition, "Yashima" written differently is also the old name for Japan. Thus, the name also contains a reference to the operation gathering electrical power from all of Japan.

The SSDF Laboratory where Misato requisitioned the prototype self-propelled positron cannon is actually short for Strategic Self-Defense Force Technology Laboratory. The Strategic Self-Defense Force is an organization directly under the Ministry of Defense, which was formed in 2003 when the Chinese and Vietnamese had a military confrontation over the Nansa Islands. It is JSSDF for short, and this acronym can also be found on the positron rifle, which was remodeled off the self-propelled positron cannon.

There were many versions of the ending song, "Fly Me To The Moon," while the show was on air, but for this release, there is a different version being used for every episode. For Episodes Five and Six, they are "Rei #5" Version and "Rei #6" Version for both the on-air and this release. The singer is Megumi Hayashibara, the voice actress of Rei Ayanami.

EPISODE:07 A Human Work

Aired November 15, Heisei 7 (1995)

Script: Yoji Enoto, Hideaki Anno / Storyboards: Keiichi Sugiyama, Hideaki Anno / Director: Keiichi Sugiyama Assistant Director: Masahiko Otsuka / Chief Animator: Shunji Suzuki / Assistant Character Designer: Mitsumu Wogi

This episode has the conflict between NERV and the government in the background and depicts the heroic actions of Shinji and Misato as they try to stop the rampaging giant humanoid decisive weapon, the J.A. (Jet Alone). Though it is not flashy, the story is involved, and the animation is meticulous. Its level of finish is high. You can also enjoy the Kihachi Okamoto-esque camerawork that Director Anno excels at. The drama of communication between Shinji and Misato also hits a plateau. The segment from Episode One to this episode can be thought of as the "Prologue Arc" of the series.

Misato is normally slovenly, but here, she gallantly stops the J.A. without any regard for her own life. Shinji is disappointed by the enormous difference between these two sides of her, but at the end, he learns that the reason she shows that defenseless side of her to him is because that's how much she trusts him. Back-to-back with that is revealed the ironic truth that the J.A. going out of control and the miracle that Misato and the others brought about were all plotted by Gendo, but the way Shinji begins to walk forward when he understands that his relationship with Misato has become closer is refreshing enough to even erase the sense of upset.

At the beginning and end of the episode, the image displayed on the floor and ceiling of Gendo's office is a chart called the Systema Sephirotica. This is a chart symbolic of the Kabbalistic arts, which became the basis of alchemy, mysticism, astrology, and other such fields, and it explains the creation of the world. The same chart also appears in the opening sequence.

Also, in this episode, Ritsuko's dialogue reveals that the Second Impact occurred when the First Angel exploded 15 years ago. Make note of the fact that Misato turns away while Ritsuko explains this. The notes in the textbook in this scene also explain that the First Impact is what is also called the Giant Impact, which happened 4 billion years ago when an asteroid struck the Earth. In other words, it is called the Second Impact because it is the first enormous impact since the Giant Impact.

The name of J.A. comes from the robot, Jet Jaguar, which appeared in the special effects film *Gozilla vs Megalon* (1973). Jet Jaguar was a robot whose design was chosen from submissions from the public, and when it was initially announced, its name was Red Alone. Jet Alone is a name made by combining Red Alone and Jet Jaguar. It is truly a geeky GAINAX-like name.

EPISODE:08 Asuka Strikes!

Aired November 22, Heisei 7 (1995)

Script: Yoji Enokido, Hideaki Anno / Storyboards: Shinji Higuchi Director: Kazuya Tsurumaki / Assistant Director: Masahiko Otsuka / Chief Animator: Takeshi Honda / Assistant Character Designers: Mahiro Maeda, Mitsumu Wogi

This episode depicts the actions of Eva Unit-02 and its pilot, Asuka Langley Sohryu. Starting here, the series changes into the second part, the "Action Arc," which depicts battles with various Angels in standalone episodes. The spirited character of Asuka ushers in a new phase of *Neon Genesis Evangelion*. Apparently, Asuka's character became solidified in Director Anno's mind when he came up with the lines "This is my chance!" and "What are you, stupid?!"

The storyboards for Episode Eight and the following Episode Nine were done by Shinji Higuchi, known for such things as his work on the Heisei *Gamera* series. The Chief Animator is Takeshi Honda, who also worked on Episode Three. Tense action, catchy characters, fun expressions and visuals make for plenty for the eye to see. Asuka's energetic character, Higuchi's storyboards, and Honda's animation work together to create the series' foremost amusing episode. There are also a lot of comical depictions, and in that sense, it is a unique episode in *Evangelion*. Shinji Higuchi has been involved in various projects at GAINAX since its establishment and has worked on such shows as *Wings of Honneamise*, *Aim for the Top!*, and *Nadia: Secret of Blue Water*. Episodes Eight and Nine were apparently referred to as the "island arc" among the staff members due to its feel being similar to the "island arc" (episode 23 and onwards) in *Nadia* which he directed.

The U.N. naval fleet appears in this episode, giving it a heavy military feel. The U.N. naval fleet's flagship is Over The Rainbow, and the fleet consists of ships and craft from both the Eastern and Western camps. Its main force consists of formerly American naval ships, and each has been given a codename from among Shakespeare's plays, such as *Othello*, *Titus Andronicus*, *Cymbaline*, and *Tempest*.

The contents of the trunk that Kaji is carrying looks like a human embryo and Gendo calls this "the first man, Adam." In Episode Seven in the SSTO conversation, they were talking about the "revised budget for the sample collection," but that sample is probably this Adam. Adam's existence is one of the greatest mysteries in this show. Could it be related to the Adam that appears in the Old Testament? The name of Adam's wife in the Old Testament is Eva.

EPISODE:09 Both of You, Dance Like You Want to Win!

Aired November 29, Heisei 7 (1995)

Script: Akio Satsukawa, Hideaki Anno / Storyboards: Shinji Higuchi / Director: Seiji Mizushima / Chief Animator: Shinya Hasegawa / Assistant Character Designers: Mahiro Maeda, Mitsumu Wogi

This episode depicts Shinji and Asuka's cooperative Angel counterattack operation with a most lighthearted touch. Following Episode Eight, "Asuka Arrives in Japan," this is another amusing episode that fully exhibits Shinji Higuchi's distinctively cheerful quality. There is also a plot development where Shinji ends up spending a night alone with Asuka and almost kisses her, giving it a youth drama feel as well.

Each of the 5 episodes from Episode Eight to Twelve is designated as having plot where "the characters become as one to defeat the Angel." In Episode Eight, Shinji and Asuka work together to fight the Angel, but this story is the developmental form of that idea. With their perfect unison, they defeat the Angel.

The elegant and yet cheerful fight scene in the second half of the episode is the ultimate high point. The beauty of it lies in the fact that the 62 seconds of combat in the show is actually depicted in approximately 62 seconds. In this scene, various methods such as the split-screen are used to produce a flashy presentation that is truly befitting a robot anime, but depictions of this sort in this show can only be seen in Episode Nine.

Episode Nine is also the episode where Asuka's character gets filled in. At the beginning in the scene where she talks to Rei at school, she is standing on the edge of the flower bed, but this is because in Director Anno's plans regarding her, one of the things was "she is a girl who endeavors to stand at a higher spot compared to the person she is addressing when greeting people." In Episode Eight, she also addresses Shinji from the top of the elevator.

Asuka says, "This is the Wall of Jericho, never to fall!" of the sliding door that separates the two rooms, but the "Wall of Jericho" is a reference to the Western film *It Happened One Night* (1934, America). In the movie, a rich runaway girl and an unemployed newspaper reporter end up spending a night in the same room, and they put up a blanket as a divider, calling it the "Wall of Jericho." Incidentally, the original "Wall of Jericho" is a castle wall that appears in the Bible. Also, she says, "It is proper that boys and girls sleep apart after the age of seven," but the correct proverb is "It is proper that boys and girls sit apart after the age of seven." This is a saying in the ancient Chinese Confucian text of *The Book of Rites*, and the seat refers to a straw mat. In ancient China, sitting on the same mat meant that the two were husband and wife. Is it the genius girl's pride that leads her to want to use difficult sayings, even though she's not supposed to be used to Japanese yet?

The Chief Animator is Shinya Hasegawa, known for his work on the *Sailor Moon* series and *Revolutionary Girl Utena*. In terms of the visuals, his unique touch is very apparent and the finished product is catchy, with its colorful characters and punchy action. The key animation team is also most luxurious. The first battle between the Eva and the Seventh Angel was done by Fumitomo Kizaki, known for such things as designing the characters in *Shadow Skill*. The "6 days of training" with its brilliant action matching the music was done by Masayuki. The first half of the "62 second decisive battle" was done by Keisuke Watabe, known for his work on such things as *Crest of the Stars*. The second half was done by Yutaka Nakamura, who made the fans roar at the character action in *Cowboy Bebop*. The helter-skelter exchange between Shinji and Asuka after defeating the Angel was done by Nobutoshi Ogura. The section of key animation that Shinya Hasegawa drew was the scene where Shinji almost kisses Asuka. The ampleness of her bosom is impressive.

At the beginning, Hyuga compares the data on the Seventh Angel and says, "Pattern blue, confirmed as an Angel," and at that time, the screen displays "BLOOD TYPE: BLUE." In the scene before that, with the data on the Sixth Angel that Ritsuko had analyzed, it also has "6th ANGEL pattern: BLOOD TYPE: BLUE." This indicates that it is an Angel. The term "BLOOD TYPE: BLUE" comes from a sci-fi film directed by Kihachi Okamoto called *Blue Christmas* (1978, Japan).

EPISODE:10 Magma Diver

Aired December 6, Heisei 7 (1995)

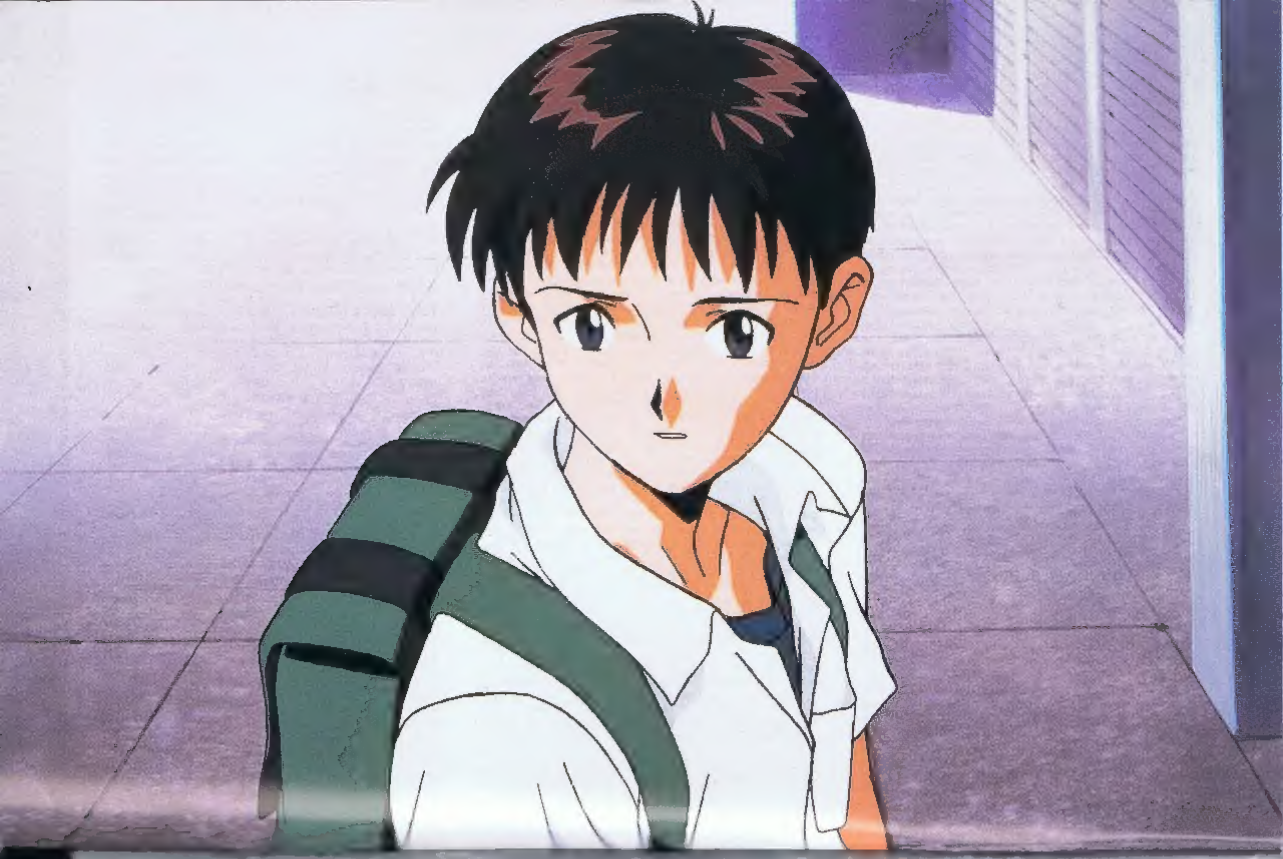
Script: Akio Satsukawa, Hideaki Anno / Storyboards: Tsuyoshi Kaga, Hideaki Anno / Directors: Tsuyoshi Kaga, Hiroyuki Ishido Chief Animator: Satoshi Shigeta / Assistant Character Designers: Seiji Kio, Mitsumu Wogi

Continuing on from Episodes Eight and Nine, this episode also centers around Asuka's actions. For the first time, NERV takes an active approach towards an Angel and tries to capture it in a pupal state. In the second part, the "Action Arc," that started with Episode Eight, the key focus of the plots is in just what kind of situation they must fight the Angel, and in this episode, the fight is in magma. The operation itself is carried out by Asuka alone, but Shinji is there to provide support and ends up risking himself to save Asuka. As a result, in the fight in the following Episode Eleven, Asuka volunteers for a dangerous offensive role to repay this debt. The story progresses from depiction of normal life, discovering the Angel, forming a plan, and then carrying out the operation, but this kind of traditional story development is unusual for *Eva*. Also, several new mysteries are presented in this episode: Kaji's inexplicable behavior, Misato and Asuka's past, and others.

During combat, Asuka and the others remember the thermal expansion that they had talked about in the pool scene and form a plan to defeat the Eighth Angel. Planting a plot device in the depiction of daily life in the first half of the episode, and then using it as a hint to turn the tide of battle in the second half is a classic robot anime plot. The key here is having the character who remembers something useful for the battle to say, "I know! Let's...!"

There is also a scene depicting the three operators taking a break between work. Maya Ibuki is reading a romance novel. Makoto Hyuga is reading a comic magazine. Shigeru Aoba has a music magazine next to him as he mimics playing a guitar. Aoba's hobby is to play the guitar, and in Episode Eleven, he can be seen coming to work with a guitar case containing an electric guitar. This was never realized, but there was an idea of having him playing his guitar and singing nearby Shinji and the others in the final scene on the hill.

The model that the Eighth Angel was based on was the Anomalocaris, the largest carnivore of the Cambrian Period. The Anomalocaris was taken up on the NHK Special *Life – A Long Journey of 4 Billion Years* (1994, Japan), and at the time the show aired, the creature was a hot topic.



Episode Commentaries continued...

EPISODE:11 The Day Tokyo-3 Stood Still

Aired December 13, Heisei 7 (1995)

Script: Yoji Enokido, Hideaki Anno / Storyboards: Masayuki Director: Tetsuya Watanabe / Chief Animator: Toshio Kawaguchi

This episode depicts the commotion and a battle with an Angel with the great blackout at NERV Headquarters in the background. Paper fans, candles, buckets and other small props that are generally not seen around NERV Headquarters make an appearance here. The "it's luke-warm" at the end of Part A is the one and only gag utilizing Gendo, but there are numerous humorous scenes, including when Hyuga takes over an election PR car and the various raggedy antics of the three Children. The glimpse into an awareness of the problem of modern life relying too much on a technological civilization could also be said to be very Director Hideaki Anno-like. The English sub-title is a reference to a sci-fi movie classic *The Day the Earth Stood Still* (1951, America).

Unit-00, which was heavily damaged in Episode Six "Decisive Battle, New Tokyo-3," has been repaired and returns to the frontline as of this episode. For the first time, Units 00, 01, and 02 take part in action together. During the outage, Gendo has faith that Shinji and the others will rush to Headquarters and proceeds with preparing the Evas for launch. And Shinji, Rei, and Asuka destroy the Ninth Angel by working together. This was an episode where Gendo and the trio worked as one and where the trio worked as one to rise to the occasion.

Note that the military personnel of the U.N. Forces refer to the Ninth Angel as the "Eighth Angel." It seems the U.N. Forces consider the Angel that appeared at the South Pole 15 years ago and caused the Second Impact to be the first one and the one that appeared in Episode One to be the second one. The existence of the Second Angel must be a secret that only people in NERV know.

The animation for this episode was handled by Studio Ghibli, known for their work on such films as *My Neighbor Totoro*. Nozomu (written as "peek") Takahashi, the city assembly electoral candidate, who only appears as a name is a twist on the producer of Ghibli, Nozomu (written as "aspire") Takahashi.

EPISODE:12 She said, "Don't make others suffer for your personal hatred."

Aired December 20, Heisei 7 (1995)

Script: Akio Satsukawa, Hideaki Anno / Storyboards: Masayuki Director: Hiroyuki Ishido / Chief Animator: Satoshi Shitate Assistant Character Designer: Mitsumu Wogi

This is essentially the climax of the second part, the "Action Arc." The largest Angel that comes plummeting from satellite orbit, the desperate operation betting all on a one in a million chance, Misato's past, the giant of light that appeared at the South Pole during the Second Impact and the giant wings... This episode is full of highlights.

Shinji, Rei, and Asuka give it their all to obliterate the Tenth Angel. Misato gambles on those three, and those three show concern for Misato. Toji and the others celebrate Misato's promotion, and after the battle, Gendo expresses a word of thanks to Shinji. Episode Twelve is an episode that most strongly depicts the harmony of mankind in *Eva*. Shinji's doubt regarding his reason for piloting the Eva, which will become key in the story development from here on out, is also presented here.

At the sea at the South Pole, where Gendo and Fuyutsuki travel on board an aircraft carrier, the waters are red and there are giant pillars of salt. This is also due to the effect of the Second Impact. Gendo calls the post-Second Impact South Pole "a world that has been purged, untainted by the original sin." In general, original sin refers to the sin Adam, the father of mankind, committed in "Genesis" of the Old Testament, as well as to the sin that all of mankind was burdened with as a result of it. In the conversation in this scene, it is revealed that Fuyutsuki and Gendo disagree on various topics, such as the Second Impact, mankind, and science. Fuyutsuki says, "I prefer the world where man lives, no matter how tarnished by sin it is." One wonders how he felt being involved in the Human Instrumentality Project.

"By the hand of man" and "a miracle has value when it is brought about" are two lines that are familiar from some of Director Anno's previous works. In this episode, it is revealed that Rei dislikes meat, but Nadia in *Nadia: Secret of Blue Water* was also a vegetarian. Director Anno himself is also famous for not eating meat. Incidentally, Rei orders a garlic ramen without the pork at a ramen shop, but the script has Rei ordering seaweed ramen. It is a rare example of pure adlibbing on the part of a voice actress in this show.

EPISODE:13 Lilliputian Hitcher

Aired December 27, Heisei 7 (1995)

Script: Mitsuo Iso, Akio Satsukawa, Hideaki Anno / Storyboards & Director: Tensai Okamura / Assistant Director: Masahiko Ohtsuka / Chief Animator: Kazuya Kise / Assistant Character Designers: Mitsuo Iso, Kazuya Kise

Adorning the finale of the second part, the "Action Arc," is the most intensely sci-fi episode of the series. It depicts the battle between an Angel that possesses attributes like a computer virus and the NERV staff trying to protect the brain of Headquarters, the supercomputer MAGI, from the Angel. This story of battling "an invisible enemy" is an idea that is hardly suited for a visual work, but the skill with which this was scripted and directed into a high tension drama was brilliant.

The script is a collaborative effort by Mitsuo Iso, Akio Satsukawa, and Hideaki Anno. The original idea and plot for this episode was proposed by Mitsuo Iso, who is also an animator. Mitsuo Iso not only contributed to this episode, but has also proposed numerous ideas concerning the premise relating to core aspects of this show.

The supercomputer MAGI is composed of three different computer systems, Melchior-1, Balthasar-2, and Casper-3. Various calculations, problems and operations are examined by these three. The naming of the MAGI come from the three wise men from the East, who foretold the birth of Jesus in the "New Testament." The names Melchior, Balthasar, and Casper are also taken from each of the wise men. The word "magi" also means "astrology" and is the origin of the English word "magician."

In order to prevent the Angel from invading the lower regions of NERV Headquarters, Gendo completely physically seals off the region in Central Dogma below the Sigma Unit. The pyramid-shaped building standing in the Geo-Front is but a small part of NERV Headquarters. Stretching directly below the square take adjoining the pyramid-shaped building is an incredibly deep facility going down approximately 7km. The majority of this incredibly deep facility is called the Central Dogma and the Sigma Unit is a part of it. Incidentally, the name Central Dogma came from biology. Genetic information is transferred DNA=>RNA=>protein, and this flow of genetic information is called the central dogma.

The animation was done by Production I.G., known for their work on such projects as *Blue Seed* and *Mobile Police Patlabor 2 the Movie*. The cool visuals that they are known for fit this episode dealing with computers.

EPISODE:14 Weaving a Story

Aired January 3, Heisei 8 (1996)

Script & Storyboards: Hideaki Anno / Directors: Masahiko Ohtsuka, Ken Ando

Every so often, the show was aired at an irregular time in the Tokyo region, such as on January 3rd, when it was aired at 8 a.m., and thus, Episode Fourteen was created as a recap episode of sorts. The English sub-title is also a reference to the fact that this episode is a recap.

Part A looks back on the Angel battles thus far in the form of the Human Instrumentality Committee and Gendo Ikari reviewing these battles. The number of new scenes was kept to an absolute minimum for this part, but this was also true for Part B, in which a new story unfolds. The entire episode was produced by mainly reusing photographic materials from previous episodes. The number of new cels animated for this episode was about 500.

Part A has no BGM, and there is also very little dialogue. The lack of "sound" and the heavy use of Bold Mincho captions create a stifling tension. The structure of displaying the sub-title at the end of Part A was also effective. In addition, in Part A, the names of the Angels and operations that had appeared up through Episode Twelve "The Value of a Miracle" become clear. The names of the Angels are the same as the names of angels that appear in the Bible, and each of their spheres of influence, characteristics, and the situations in which they appear are consistent. At the end of Part A, the terms "Dead Sea Scrolls" and "SEELE" appear for the first time. Generally, the "Dead Sea Scrolls" refers to the ancient documents discovered in a cave on the west bank of the Dead Sea in 1947. They contained the "Old Testament," the "Apocrypha," and other religious writings not included in the Bible. They are thought to be writings from around 200-100 B.C., meaning around the era that Christ was alive. Though it is said to be the greatest find of this century, full disclosure of it to the public was dragged out for another 45 years. Additionally, there is speculation that parts of it have been deliberately withheld from being released due to it containing writings that shake the very foundations of Christianity. It is unclear whether the "Dead Sea Scrolls" that they speak of are the actual "Dead Sea Scrolls." SEELE is the controlling organization of NERV and its members seem approximately the same as the Human Instrumentality Committee. Seele means "soul" in German.

At the beginning of Part B, Rei's inner space is depicted through her monologue and various images. This is the first scene seriously depicting someone's inner space in *Eva* and how this depiction was constructed would greatly affect the story later on in *Eva*. We are also able to get a read on how Rei Ayanami perceives the "world" from this monologue.

In the final scene, what Unit-02 is holding is the Spear of Longinus that was being transported from the South Pole in Episode Twelve. In the Bible, the Spear of Longinus is the spear that pierced Christ on the crucifix.

EPISODE:15 Those Women Longed For the Touch of Others' Lips, and Thus Invited Their Kisses

Aired January 10, Heisei 8 (1996)

Script: Akio Satsukawa, Hideaki Anno / Storyboards: Kiichi Hadama / Director: Naoyasu Hebu / Assistant Director: Masahiko Ohtsuka / Chief Animator: Shunji Suzuki Assistant Chief Animators: Katsuichi Nakayama, Naoya Furukawa / Assistant Character Designers: Mitsuo Iso, Yu Honda

Starting with this episode, the drama is presented more densely, entering into the third part, which drives the theme strongly. The first episode in this part, Episode Fifteen, shines a spotlight on the human relationships between such people as Misato and Kaji, Shinji and Gendo, Asuka and Shinji, etc. In the meantime, it is also structured to reveal that NERV, which our protagonists are all a part of, is actually a mysterious organization. This is an episode with absolutely no mecha action, but it is finished in a way that is well worth watching. In particular, with the scene in Part B with Misato and Kaji walking down a street at night, the work of Kiichi Hadame, who handled the storyboards, and Kotono Mitsuishi's acting were splendid.

Through Kaji's investigations, it is revealed that the organization created to select Eva pilots, the Marduk Institute, is largely insubstantial. The name for the Marduk Institute comes from a Babylonian god said to have 50 names. The god Marduk had 50 names, and the Marduk Institute in *Eva* was using 108 names.

The homeostasis that Ritsuko mentioned is a biology term that refers to a quality that creatures have that allows them to maintain their physical and biological condition within stable levels and to survive in response to various changes in their environment. The American biologist Canon (Walter Bradford Canon: 1871-1945) proposed it as a universal principle of life. Combining that with its companion concept of transistasis to come up with the idea that "Having these two contradictory qualities is what defines life" is original to this series.

Misato sees the giant crucified in Terminal Dogma inside Central Dogma. Is this the First Angel, Adam, which caused the Second Impact just as Kaji says? If so, then what about its connection to the human fetus-like thing that appeared at the end of Episode Eight? Thrust into its chest is the Spear of Longinus that also appeared in Episode Fourteen.

EPISODE:16 Splitting of the Breast

Aired January 17, Heisei 8 (1996)

Script: Hiroshi Yamaguchi, Hideaki Anno / Storyboards & Director: Kazuya Tsurumaki / Assistant Directors: Masahiko Ohtsuka, Ken Ando / Chief Animator: Shinya Hasegawa Assistant Character Designer: Kazuya Tsurumaki

Episode Sixteen depicts the fight against the Twelfth Angel that takes its opponent into imaginary space and Shinji's struggle within the inner space. This is an episode that could only be a part of *Eva*, possessing two very disparate appealing aspects in its depiction of sci-fi drama and the abyss that is the "human heart." And the scene of Shinji's inner space in the latter part of Part B could be said to be one of the finest examples of this. This sequence on board a train car at dusk with no one else present depicts the world of Shinji's heart in a most vivid way by using methods that could even be called experimental, such as expressing the character as a white "line" on a black screen and interjecting various images throughout the sequence. In addition, the image of "inside a mother's womb" can be taken from the entry plug that Shinji can't escape from, and the image of "giving birth" can be taken from the scene where Unit-01 escapes from within the Angel, covered in blood. Thus, this is also an episode with strong symbolism.

In the inner space sequence, the question, "Is it okay to live by stringing only the happy things in life together like a rosary?" is presented, and later on, it becomes one of the themes carried throughout the series. In the same sequence, Shinji's mother, Yui Ikari, appears for the first time. Shiji's line, "No, Mother was smiling," serves as a foreshadowing to the mystery involving Yui. Also, there is a directorial reason for why she is voiced by Megumi Hayashibara, who also voices Rei Ayanami.

The episode title is a reference to "The Sickness Unto Death" (Sygdommen til Doden, 1849), the most important work put out by the father of existentialism, the philosopher Soren Aabye Kierkegaard (1813-1855) of Denmark. "The sickness unto death" refers to "despair," and in the introduction of this work, Kierkegaard says that for a Christian, "Even death itself is not 'the sickness unto death.' Not to mention any of the suffering on Earth known as destitution, illness, misery, privations, misfortune, pain, anguish, grief, or regret." The English episode title, "Splitting of the Breast," comes from a psychoanalytic term. "Splitting of the Breast" refers to a psychological process by which an infant's impression of the breast becomes split into two, a "good object" and a "bad object."

The "Dirac's sea" that took Shinji and Unit-01 in is a concept that the British theoretical physicist Dirac (Paul Adrian Maurice Dirac: 1902-1984) used in his hole theory. A vacuum is filled with negative energy electrons, and this is what is called "Dirac's sea."

EPISODE:17 Fourth CHILD

Aired January 24, Heisei 8 (1996)

Script: Shinji Higuchi, Hideaki Anno / Storyboards: Akira Oguro Director: Minoru Ohara / Chief Animator: Mau Hanahata

The three episodes spanning Episode Seventeen to Episode Nineteen are a serial piece called the "Fourth Child Trilogy." This serial piece is the greatest climax in the middle of the series and also holds important meaning in terms of Shinji's drama. The first of these episodes, Episode Seventeen, is one that focuses on depicting daily life. The main plot is of Toji being chosen as the fourth Eva pilot and of how he finds his resolve concerning that, but at the same time, such things as Shinji's growth as a person, Rei's emotional uncertainty, and Hikaru's romantic feelings are also depicted. Episode Eighteen and Episode Nineteen, which follow, become more intense in terms of both drama and action. This episode is meant to be "the calm before the storm."

The scripts for Episode Seventeen and Episode Eighteen were written by Shinji Higuchi, who handled the storyboards for Episode Eight and Episode Nine. In Episode Eighteen, Shinji loses his relationships with both Misato and his classmates, which had been his emotional support up until then. In order to make Shinji's place in life clear as a setup to that, Episode Seventeen shows plenty of his life at school. Furthermore, New Tokyo-3 is a city that was built for combat, and the existence of the school Shinji and the others attend is one that could be snuffed out at any time. Higuchi apparently wanted to show how fragile that situation was.

There are NERV facilities all over the world. Eva Unit-00 and Unit-01 were built at NERV Headquarters in Japan, Unit-03 at First Branch in America, Unit-04 at Second Branch likewise in America, and Unit-02 was built at Third Branch in Germany. The topic of conversation at the beginning of this episode is Second Branch in the Nevada Desert that disappeared. Incidentally, Unit-00 and Unit-01, which were designed and built in Japan, and Unit-02, which was designed in Japan and then built in Germany, are designated by the Chinese characters for their number assignments. Unit-03 and onwards are designated by the Arabic numerals.

Episode Commentaries continued...

EPISODE:18 Ambivalence

Aired January 31, Heisei 8 (1996)
Script: Shinji Higuchi, Hideaki Anno / Storyboards & Director: Tensai Okamura / Assistant Directors: Masahiko Otsuka, Ken Ando / Chief Animator: Kazuya Kise

The second episode in the "Fourth Child Trilogy." Continuing from the previous episode, Part A is set in daily life, depicting the human interaction between Shinji, Asuka, Rei, Toji, Kensuke, and Hikari. Part B depicts the tragedy that results from Unit-03 being taken over by an Angel. The grim and fiercely tense battle with Unit-03 that takes place in a mountainous region dyed red by the sunset is one of the outstanding battle scenes in the series. Many shot compositions that remind you of special effects movies can also be seen.

This is the next episode Production I.G. cooperated on the production after Episode Thirteen "Angel Invasion." Tensai Okamura, who handled the storyboards and directing, has worked as a director on such shows as *Medabots* and the *Stink Bomb* segment of *Memories*, and among his more recent works is *Wolf's Rain*. Kazuya Kise is the star animator at Production I.G. Among his representative works are the theatrical *Mobile Police Patlabor*, *Ghost in the Shell*, and *Blood, the Last Vampire*.

In a conversation with Kaji, Shinji says, "You know, I'm a man." So far, Misato and Asuka have repeatedly harangued him about, "You're a man, aren't you?" and he never offered a response, but now, he says this without a hitch. Does this mean he is feeling more at ease, just as Toji had said in Rei's room? It is also noteworthy that he looks at Toji with a smile as Toji stubbornly declares that cleaning is not a man's job. In Shinji and Kaji's conversation at the watermelon field, the topics covered are once again "enjoying" and "suffering," following up on the inner space in Episode Sixteen "The Sickness Unto Death, and..."

The people who performed the English operator dialogue at the beginning were Michael House, George A. Arriola, and Hiromi Arriola. Michael House was a GAINAX employee at the time, who did in-house translation work. George A. Arriola and Hiromi Arriola were friends of his and are apparently husband and wife.

The English title for this episode is "Ambivalence." Ambivalence refers to a state where two contradictory emotions or attitudes exist at the same time within an individual. It was originally a psychoanalytical term, which was first used by a Swiss psychoanalyst, Bleuler (Paul Eugen Bleuler: 1857-1939). Perhaps the title of "Ambivalence" was given to this episode because Shinji is conflicted between his mission to defeat Unit-03 and his emotional reluctance to fight Unit-03, which has a human pilot on board.

EPISODE:19 Introjection

Aired February 7, Heisei 8 (1996)
Script: Akio Satsukawa, Hideaki Anno / Storyboards & Director: Masayuki / Assistant Directors: Ken Ando, Masahiko Otsuka / Chief Animator: Takeshi Honda / Assistant Character Designers: Yoshito Asari, Masayuki

Shinji ran away from piloting the Eva in Episode Four, and once again, he runs away from the Eva. However, though he ran away from the "unpleasantness" of piloting the Eva, what awaited him was an "unpleasantness" that was even more painful. Having realized that, Shinji resolves to pilot the Eva. Episode Nineteen is the final episode in the "Fourth Child Trilogy" and also an episode where "the tale of Shinji's growth," which has continued since Episode One, comes to the end of a chapter. The memorable cuts and developments from Episode One, Episode Two, and Episode Four are repeated. By Shinji taking different actions than he did before in the same situations, his growth is really highlighted.

Following Episode Eighteen, this episode is also very full of mecha action. In addition to the powerful lineup of Masayuki directing and Takeshi Honda as chief animator, mecha action experts Yasushi Muraki, Hiroaki Aida, Shoichi Masuo, and Mitsuo Iso also participated. The final images are worth the watch and worthy of the battle against "the greatest" Angel.

As the story unfolds, Shinji resolves to fight on his own and gets on board the Eva. And with a fierce battle that can truly be called "a man's battle," Episode Nineteen is upheld by the fans as having the most exciting content in the series. However, what in fact defeats the Angel is neither his resolve nor his fighting spirit, but the berserk Unit-01. Having aggressively faced the Angel, Shinji is taken in by Unit-01 as a result, and there is not even any portrayal of him realizing victory. In that sense, this episode also has a most *Eva*-like ironic structure.

The English episode title "Introjection" is a psychoanalytic term meaning "to take in." It refers to taking in various attributes of another person and making it one's own. It is one form of a defense mechanism. For example, by taking in a mother's prohibitive or denying aspects, the super-ego is formed. Introjection is a term that refers to a phenomenon that occurs in the world of the psyche, but in this episode, it is likely used both in terms of its original meaning and how Unit-01 took in the Angel's abilities.

EPISODE:20 Weaving a Story 2 : oral stage

Aired February 14, Heisei 8 (1996)
Script: Hideaki Anno / Storyboards: Kazuya Tsurumaki, Hideaki Anno / Director: Masahiko Ohtsuka / Chief Animator: Kazuya Tsurumaki

In the entry plug, Shinji's body has become one with the L.C.L. and separated from his psyche. Ritsuko sets a plan in motion to reconstruct his body and get his psyche to anchor itself in it. As the English episode title "Weaving A Story 2" indicates, this episode is a summary of sorts, like Episode Fourteen. In point of fact, it is made largely centered around the reuse of already existing composite material and film, however its contents do not look back on what happened in the past but tell a completely different story. Having become an existence solely consisting of his psyche, Shinji agonizes and suffers over things like "his relationship to others" and "the establishment of self." Depictions in his inner space is the focus of this episode and just as in Episode Sixteen, experimental methods are abundantly used. Also, with this episode as a turning point, this show begins to show a stronger tendency to directly portray "the human mind."

Ritsuko says that the Eva "contains a human will" and that the fact Shinji was taken in "might be the Eva's will as well." Misato felt she was saying it jokingly, but when considered along with things like how the story unfolds later and how Ritsuko said, "So, she's awoken..." in Episode Nineteen, it becomes clear that what Ritsuko said is conveying the truth to Misato to a certain degree.

Towards the end of Part A, Shinji recalls that he knew the Eva even earlier and that when he found out, he ran away from his mother and father. And the images of that flashback are the scene of the experiment from Episode Twenty-One "NERV Is Born," in which Yui Ikari is the subject. Shinji ran away from that site, and that incident is likely what planted the compulsive idea that he "must not run away."

While the final scene at the love hotel contained no explicit images, the love scene was depicted boldly, which caused quite a stir when it was originally aired. After touching upon Misato's tryst, Ritsuko's line, "I guess I'm in no position to talk," is also curious.

The English episode title "oral stage" is also a psychoanalytical term. The oral stage is the first stage of development in Freud's (Sigmund Freud: 1856-1939) libido development theory. It is the time period when the mouth serves as the principal source of pleasure. It is said that the oral stage starts at birth and ends around the age of 1 1/2. In the scene where Misato and Ritsuko are in the car, a radio DJ show can be heard from the car radio. We can suppose that this is the same show that was airing in Episode Twelve. A woman DJ is advising a listener on their romantic problems, but the term "oral stage" appears here as well. In this case, the oral stage refers to the oral personality. In other words, it points to personality tendencies that strongly lean towards being dependent and needy for love. People with an oral personality happily sacrifice themselves in order to obtain the love of others. Shinji could be said to have an oral personality at this point in time.

Episode Commentaries continued...

EPISODE:21 He was aware that he was still a child.

Aired February 21, Heisei 8 (1996)
Script: Akio Satsukawa, Hideaki Anno / Storyboards: Kiichi Hadama / Director: Hiroyuki Ishido / Chief Animator: Satoshi Shigeta / Assistant Character Designers & Layout Supervisor: Shunji Suzuki

Video Version Staff
Storyboards: Kiichi Hadama / Directors: Masahiko Ohtsuka, Shunji Suzuki / Director of Animation: Shunji Suzuki

Starting with this episode, *Neon Genesis Evangelion* launches into the final series, the fourth part, where the creators' distinctiveness comes into play even more with additional radical content. In Episode Twenty-One, "NERV is Born," as the time-line slips in and out of the past and present, the past of the various characters and of NERV is revealed. How Gendo and Fuyutsuki met, and the conflict between them, how Misato and the others were as students, the relationship between Naoko Akagi and Gendo, the experiment in which Yui vanished, Rei Ayanami getting strangled to death, etc. The drama herein is both powerful and exciting. The amount of information in it is also extremely large. The fact that the location NERV Headquarters was built on is a giant spherical space that had been previously created by some unknown entity and that it is approximately the same as the underground cavern found at the South Pole is also revealed in this episode.

If you look at *Eva* as a story whose protagonists are Gendo and Fuyutsuki, then the heroine would be Yui Ikari. She fascinates Fuyutsuki and she says, "He's quite a sweet person," of Gendo. Gendo's resolve to advance the Human Instrumentality Project is surely also related to her disappearance. Many mysteries, such as the Eva and Adam, the circumstances of Ayanami's birth, Unit-01 going out of control, etc., are linked with Yui's existence.

The big additions in the "video version" are the South Pole scenes at the beginning. Fuyutsuki being an unlicensed doctor in Toyohashi City in Aichi Prefecture, the scene where Fuyutsuki and Yui meet out in front of the Artificial Evolution Laboratory, and likewise the scene with Fuyutsuki and Yui at the Ashinoko Lakefront. There are also many other minute modifications and additional cuts.

When it was first aired on TV, it seems no few fans suspected that it was Misato who shot Kaji in this episode. In the "video version," dialogue explaining that SEELE has discovered that Kaji has delivered a sample of Adam to Gendo and made his position precarious has been added and the way the scene where Kaji is shot connects to the next scene has been changed. It leads the audience to think that the culprit is someone on SEELE's side.

EPISODE:22 Don't Be.

Aired February 28, Heisei 8 (1996)
Script: Hiroshi Yamaguchi, Hideaki Anno / Storyboards: Kazuya Tsurumaki / Director: Akira Takamura / Chief Animator: Mau Hanabataka / Chief Mecha Animator: You Yoshinari / Assistant Character Designer: Kazuya Tsurumaki

Video Version Staff
Storyboards & Director: Kazuya Tsurumaki / Directors of Animation: Takeshi Honda, Yoshiyuki Sadamoto, Kazuya Tsurumaki

In the fourth part, the drama unfolds taking an even deeper look into the characters. Not only Shinji, but Asuka, Rei, and Misato are put through heart-wrenching experiences. In Episode Twenty-Two, the spotlight is on the Unit-02 pilot, Asuka Langley Sohryu. It becomes clear why she has been so hung up on the Eva and worked so excessively hard, and when that is uncovered by the Angel, she loses her psychological balance. Just as it holds true for the Sixteenth Angel that appears in this episode, none of the Angels that appear in the fourth part launch brute force attacks, but instead, try to shake the Eva pilots psychologically.

The big additions in the "video version" are the carrier at the beginning, the scene where Asuka is looking at Shinji and Rei at the station, and the bath scene. The highlight is the struggle in Asuka's inner space when she is being attacked psychologically, which took as many as 70 cuts to accomplish. In the station scene, she speaks nastily of Shinji and Rei's relationship, saying, "He's totally back to his usual thing again." Perhaps Asuka thought the two were a couple or at least in a relationship close to it. Note that in the struggle in her inner space, a scene where she is hanging her head in dejection with the sliding door closed has been newly inserted after the scene from Episode Nine, "Moment and Heart Together," where she shuts the sliding door. And likewise, after the kiss scene from Episode Fifteen, "Lies and Silence," there is a new scene showing her looking frustrated after rinsing her mouth. And from Asuka's dialogue that overlaps these scenes, it becomes clear that she has been looking for help and love from Shinji.

In the same struggle in her inner space in the "video version," when the voice that speaks with Asuka's mother's voice asks, "Who are you?" various Asukas with different voices appear as if in response. Those playing her various voices are female cast members we are familiar with: Kotono Mitsuishi, Megumi Hayashibara, Miki Nagasawa, Yuriko Yamaguchi, and Junko Iwao. In her phone conversation with her stepmother in Part A, Asuka speaks German. The contents of which are roughly as follows: "Hello? Mother? We just finished eating. What about you? You want me to introduce him? Please, of course not. He's not sociable. Uh-huh, uh-huh. Really, wow, I didn't know. That's great." "I don't have anything to say, either. Talk to you again later. I'm hanging up, okay? Well, goodnight!" This dialogue was not written in the script and was left up to Yuko Miyamura, who plays Asuka.

In the fourth part, the effectiveness of certain important scenes has been increased by the use of well-known classical pieces as BGM. The piece used in this episode is Handel's oratorio "Messiah." Messiah means savior and the lyrics have been taken from the Bible. The piece portrays the prophecy of Christ's birth all the way to his resurrection in three parts.

EPISODE:23 Rei III

Aired March 6, Heisei 8 (1996)
Script: Hiroshi Yamaguchi, Hideaki Anno / Storyboards: Kazuya Tsurumaki, Hideaki Anno / Director: Shoichi Masuo / Assistant Directors: Masahiko Ohtsuka, Ken Ando / Chief Animator: Shunji Suzuki / Assistant Character Designers: Shunji Suzuki, Kazuya Tsurumaki

Video Version Staff
Storyboards: Masayuki, Anno Hideaki / Director: Shoichi Masuo / Director of Animation: Shunji Suzuki / Director of Mecha Animation: You Yoshinari

Episode Twenty-Three is the episode where the spotlight falls on Rei Ayanami. The secrets of her inner thoughts, her death, and her third self are depicted. This is also the episode where Ritsuko's drama is depicted, and just as the title "Tears" indicates, Rei cries in the first half and Ritsuko cries in the second half. The way the story unfolds in a cool, detached way in spite of the fact the episode portrays the life and death, and the love and hate, of the characters is very much in character with this show.

This DVD contains both the "on-air version," whose source is the TV broadcast version, and the "video version," which has had animation retaken and scenes added to the TV broadcast version. Some of the big additions to the "video version" of Episode Twenty-Three include the latter half of the combat scene, the fleshy object that bursts out of Unit 00's back, and the depiction of the Angel taking on Rei's form. In Part B, the scene where Gendo and Fuyutsuki look up at the dummy plug is also a new addition. There are also other added cuts and changes to layouts. There were also an extremely large number of revisions made to the character animation, giving it a rich style overall.

Standing before the Reis in the tank, Ritsuko speaks of the relationship between Rei and the dummy plugs, and also of the relationship between "God" and the Evas. It is a scene that provides the greatest amount of information regarding the mysteries in *Eva*. What exactly is this "God" who disappeared 15 years ago? Was it not Adam who appeared 15 years ago? She says that the "God" humans resurrected was Adam, but is this Adam the embryo-like Adam that showed up in Episode Eight? Or could it possibly be the giant underground? In the same scene, Ritsuko says, "The Chamber of Gaf was empty, you see." The Chamber of Gaf, according to Hebrew legends, is a room in the house of God in Heaven where the souls dwell. Babies receive a soul from this room before they are born. It is said that if there are no more souls in the Chamber of Gaf, it is an omen that the world will fall to ruin.

EPISODE:24 The Beginning and the End, or "Knockin' on Heaven's Door"

Aired March 13, Heisei 8 (1996)
Script: Akio Satsukawa, Hideaki Anno / Storyboards: Masayuki, Hideaki Anno / Director, Layout & Chief Animator: Masayuki / Assistant Directors: Masahiko Ohtsuka, Ken Ando / Layout Supervision: Yoshiyuki Sadamoto

Video Version Staff
Storyboards, Director & Director of Animation: Masayuki

The appearance of a new friend, Kaworu, seems to be the salvation of Shinji's soul. However, he is in fact the Angel SEELE has sent in, the final messenger. If humans have no contact with others, they will never be betrayed, never hurt. But then, they will never be able to forget their loneliness, either. Humans constantly feel emotional pain and feel that living is suffering. And Kaworu himself, who speaks eloquently about the human heart to that effect, draws Shinji to him emotionally and then deeply hurts him. Episode Twenty-Four is an important episode, both in terms of the plot and the theme, leading up to the climax. The incredibly polished dialogue and the visuals done by Yoshiyuki Sadamoto and Masayuki were brilliant. The big additions in the "video version" are the scenes where Asuka learns of Kaji's death at the start and where Misato is observing SEELE conversing with Kaworu. There are also other revisions to the animation and composite, as well as additional shots and dialogue.

Kaworu only appears in this episode in the show, but his unique atmosphere and his relationship with Shinji led to his character garnering overwhelming support from female fans. When you disassemble the character for his last name, "Nagisa," it becomes "shi" and "sha." Thus, it is a play on the sub-title, "The Final Messenger (saigo no shisha)." The "Nagisa (shore)" also forms a pair with Rei Ayanami's "nami (wave)."

Only the fourth movement of Beethoven's Symphony No. 9 in D minor, Opus 125 "Choral" is used as BGM in this episode. Even what Kaworu is humming when he first appears and what Shinji is listening to on the S-DAT are from No. 9, showing quite a thoroughness. During the climax, it plays for over 7 minutes making a strong impact on the audience. The lyrics for the choral "Ode to Joy" are from the poem "To Joy" by the German poet and playwright, Schiller. There is a passage in those lyrics that goes, "We enter, drunk with your fire, Oh heavenly one, into your sanctuary." It can be thought of as linking to the content of the second half of this episode.

Also, note the scene where Gendo says, "Yui," when addressing Unit-01. Considering Shinji's monologue in his own room, it seems he has noticed the relationship between Yui and Rei and is convinced that it is true.

EPISODE:25 Do you love me?

Aired March 20, Heisei 8 (1996)
Script: Hideaki Anno / Storyboards: Kazuya Tsurumaki, Hideaki Anno / Director: Kazuya Tsurumaki / Assistant Directors: Masahiko Ohtsuka, Ken Ando / Chief Animator: Takeshi Honda

This is a singular piece of work with an exceedingly experimental structure. In spite of the story unfolding only through monologues and conversations between characters, the directing does a brilliant job maintaining the high tension. When it was originally aired, many voiced their opinion that they could not understand the story in Episode Twenty Five and the Final Episode. However, there is actually a barebones explanation of the story within the show. That being... Gendo uses Rei to execute the Human Instrumentality Project and the complementation of man begins. Seeing the remakes, Episode 25 "Air" and Episode 26 "A Pure Heart For You," may in fact make the content of Episode Twenty-Five easier to understand. The depictions of Misato and Ritsuko being shot to death, Unit-02 hugging its knees in the lake, and Asuka likewise hugging her knees within Unit-02 all correspond to Episode 25.

Gendo says, "All souls will become one and find eternal peace." His Instrumentality Project must have been for all human souls to be combined as one and to compensate each other for what they have been deprived of. In the story that follows from Episode 25 "Air" to Episode 26 "A Pure Heart For You," he was not able to execute the scenario he had drawn up. It may be that it was in Episode Twenty-Five and Episode Twenty-Six that his wish actually came true.

The English subtitle, "Do you love me?" is from a book of the same title written by a British psychotherapist named R.D. Laing (Ronald David Laing: 1927-1989). It is a work that is done in a distinctive style as a discourse between unspecified individuals, and the style in which this episode is advanced through conversations between the characters is reminiscent of "Do you love me?"

In "The Third Character – In the case of Rei Ayanami" part, three Rei Ayanamis ask and answer their own questions. In the storyboards and the recording script, the child is denoted as Rei 1, the one in the plug suit as Rei 2, and the one in the school uniform as Rei 3, and they appear to correspond to the three generations of Rei Ayanamis. Rei 1 is heartless and Rei 3 appears to have a shallower awareness of "self" compared to the other two. The one who said she existed because Gendo needed her is Rei 2, who knew Gendo for the longest.

"Vividly drawing people" is a distinct quality of this show, and it was also the creative theme. In that sense, stepping deeper into Misato's mind using the reason she slept with Kaji as a lead into it can be called the end point for *Neon Genesis Evangelion* in depicting people.

EPISODE:26 Take care of yourself.

Aired March 27, Heisei 8 (1996)
Script: Hideaki Anno / Storyboards: Masayuki, Kazuya Tsurumaki, Hideaki Anno / Directors: Masayuki, Kazuya Tsurumaki / Assistant Directors: Masahiko Ohtsuka, Ken Ando

This is the final episode of the TV series. The year is 2016 A.D., and the complementation of mankind is ongoing. Shinji agonizes over the value of his existence and his relationship with other people and comes to a conclusion. The subtitle "The Beast That Shouted Love at the Heart of the World" is from a story by the American sci-fi author Harlan Ellison (1934 -) of the same name. Taking the subtitle of the final episode from a sci-fi novel is a tradition of Director Anno's works, continuing from *Aim for the Top!* and *Nadia: Secret of Blue Water*. The "love (ai)" being written in katakana is likely a play on the "love (ai)" and the English "I."

The final episode also takes the unusual route of unfolding entirely within what appears to be the world within Shinji's mind. In terms of technique, there are also various modes of expression used in abundance, such as still photographs, paper anime, and illustrations. Director Anno and the animator You Yoshinari are the ones who did the key animation for the paper anime.

In "one of the possible worlds," Shinji lives with Gendo and Yui, and in this world, Asuka is his childhood friend. Note that on the newspaper Gendo is reading is the headline "South Pole Base Opening Its Doors To Visitors." The Second Impact has not occurred in this world. Incidentally, part of this newspaper headline was revised in the renewal. The parts that were "MPEG2" for the TV broadcast and LD and VHS versions are now "MPEGX."

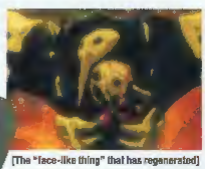
The moment Shinji gains conviction that it is okay for him to be there, the background changes, and the blue Earth spreads beneath his feet. However, there are no continents on this Earth, and it is covered by a gigantic coral reef. It seems this is the Earth that has been transfigured by the Instrumentality Project. This episode ends with the captions "To my father, thank you." "To my mother, farewell." "And to all the Children." "Congratulations!" *Eva* is something of an Oedipus complex story, where a boy feels love and hatred for his father and mother, so the first two captions can be thought to mean that Shinji has come to an understanding with his father and has grown out of his dependence on his mother. Perhaps the latter two captions mean, "This is a world where all the children born into it deserve to live." It is left for the audience to decide whether this ending is the Best Ending or the Bad Ending.

The Third Angel

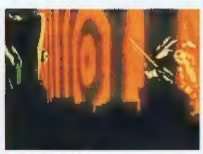
S A C H I E L

[The Third Angel - full body]

[The Third Angel - from behind]



[The "face-like thing" that has regenerated]



[A powerful AT field]

[Spear-shaped weapon]

The first Angel said to have attacked in 15 years since the Second Impact. In Episode Fourteen "Seele, Throne of Souls," it is revealed that its name is the same as the angel "Sachiel" that appears in the "Bible" (later Angels are also named in the same episode). "Sachiel" is an angel of water, and similarly, the Third Angel was capable of acting under water. Angels come in various shapes, but of them, this one has a shape close to a human and even has a part towards the top of its body that looks suggestively like a human "face."

Of particular note among its abilities is the AT field. This is an ability that can be seen across all Angels, and it is an absolute defensive wall that can render all existing weapons ineffective. It is so powerful that it repelled every last weapon the U.N. military used on it and left them with no other means to fight it. Even their trump card, the N2 mine, was reduced in effectiveness.

It can be surmised that it did not have any long-range attack methods when it first appeared, but it behaved singularly when it stopped a missile with the palm of its hand in its fight with the U.N. military, and after that, it had acquired similar attack capabilities. This Angel did not have any knowledge of flying weapons, but through the experience of being attacked in this fashion, it had changed its own body in just a short amount of time. From this event, it becomes clear that Angels have the ability to learn and to amplify their own functionality.

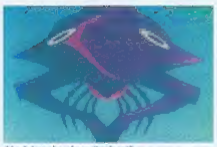
In addition, it has the ability to repair itself, and it is capable of repairing or rebuilding its damaged parts. When its "face-like thing" was damaged from the U.N. military's attacks, it regenerated a new one of the same exact thing.

The weapons it is equipped with are spear-shaped weapons sheathed in its forearms and the aforementioned invisible long-range attacks. It is also capable of flying, though only for short distances. In the initial fight, it self-destructs at the end of its fight with Unit-01 but fails to destroy Unit-01.

The Fourth Angel

S H A M S H E L

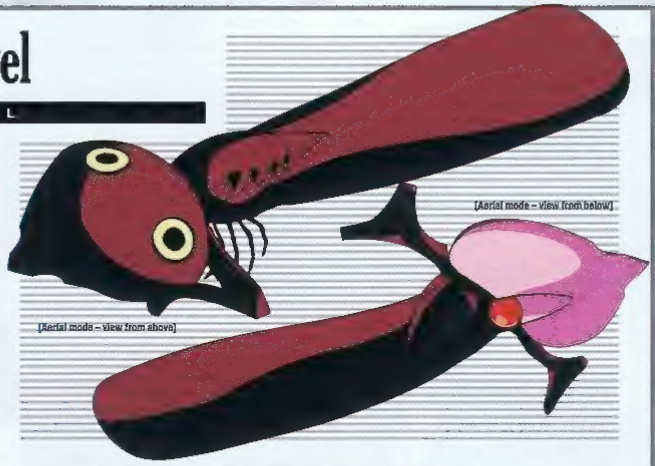
[Combat mode]



[Aerial mode – from the front]

[Core on its abdominal area]

[Its whip-like parts]



[Aerial mode – view from above]

[Aerial mode – view from below]

The Fourth Angel bears the name of "Shamshel," the angel of daytime. Its appearance calls to mind an insect, and it is composed of two parts, the disk-shaped head and the abdominal area stretching behind it. A pair of arms stretches out to either side and eight segmented legs can also been seen on its abdominal area.

The most distinctive characteristic of this Angel is that it has the ability to metamorphose according to its target and situation. It has its aerial mode, where it folds its arms in and aligns its head and abdominal area in a straight line. From that mode, it goes into semi-combat mode where its arms are extended. And then there is the combat mode where it raises its body perpendicular to the ground and tilts its head down 90 degrees to the front. Broadly speaking, it metamorphoses into these three forms.

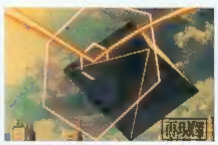
It has the ability to fly, but it is fundamentally low speed, low altitude flight. Additionally, the patterns on its head are not eyes but appear to be mimesis. Considering how it accurately attacks Unit-01, which is directly below it, it is hard to think that they are optic organs. In its semi-combat and combat modes, a whip-like part extends from the tips of its arms, which it uses to attack. These whip-like parts have the power to slice apart the pallet gun and armament building and even to pierce Unit-01's abdominal region. They can also be used to pull such stunts as grabbing Unit-01's leg and throwing it.

In the second battle, it is defeated, but it retains its original shape and is ultimately seized by NERV as research material.

The Fifth Angel

R A M I E L

[The Fifth Angel – full body]



[AT field]

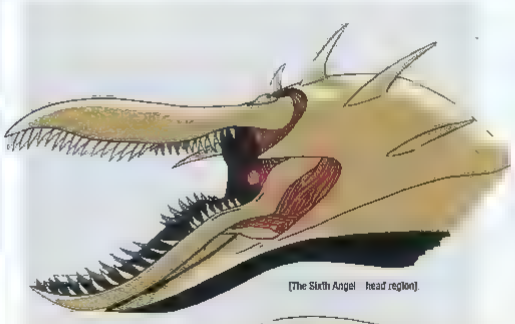
[Giant shield]

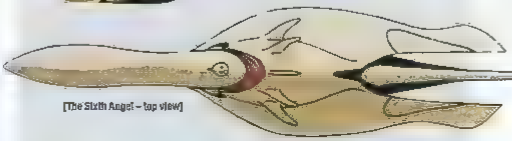
[Extending shield]

The Fifth Angel bears the name of "Ramiel," the angel of thunder. It entered New Tokyo-3 from the direction of Lake Ashino. It has a regular octahedral shape, like two pyramids stuck together on top and bottom, and is composed of planes that are reflective enough to even reflect the clouds in the sky. It has no animate characteristics and appears very inanimate. However, seeing how it commenced an accurate attack from directly above NERV Headquarters and how it took preemptive action against Unit-01 when Unit-01 was first deployed and then right before Unit-01 was about to fire upon it, it is clear that it possesses highly precise sensory organs. The mega-particle cannon that it fires against anyone entering within a certain distance is also capable of sniping long-range targets. It is powerful enough to pierce armament buildings and even melt the third layer of armor plating on Unit-01's chest. In addition, it extends a giant shield with a diameter of 17.5 meters, drilling and attacking everything directly underneath it. Though it ultimately gives NERV a chance to counter it due to its slowness, its piercing ability is most incredible. It came very close to reaching NERV headquarters located deep within the Geo Front. It also has an AT field powerful enough to be seen by the naked eye, and furthermore, its core is housed within its body. It also shows no sign of any openings in terms of its defense. The chief of operations at the special duty organization NERV, Misato Katsuragi, called it an "aerial fortress," but this is a most accurate description.

The Sixth Angel

G A G H I E L


[The Sixth Angel – head region]


[The Sixth Angel – top view]

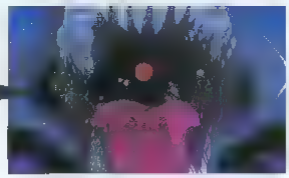
[The Sixth Angel – lateral region]

The Sixth Angel, which bears the name "Gaghiel." Its streamlined form provides little resistance underwater, and it moves by undulating its giant body. It is an Angel specially suited for activity underwater so it can be said that the name of "Gaghiel," the angel of fish, is fitting.

Though it does not employ any special attacks, the sheer unparalleled physical attacks utilizing its giant body and high speed mobility sends the U.N. naval fleet ships sinking one after another off the shore of Odi ito where the encounter took place. It inflicted a tremendous amount of damage resulting in the loss of roughly 1/3 of the ships. Against close proximity targets, it opens up its oral cavity like fixture located towards the front and crushes its target with the sharp fangs inside. The core, which could be called an Angel's vital point, is located in this mouth and is normally not exposed. Thus, in fighting it, Unit-02 opens its mouth while neutralizing the AT field. After exposing the core, they succeed in annihilating it with point blank firing of the main cannons on two warships.

Furthermore, this is also the one and only Angel that appeared somewhere other than New Tokyo-3. Its object is believed to have been one of two things, either the Unit-02 being transported by the Pacific fleet or the contents of Ryoji Kaji's trunk.

[The Sixth Angel – the air]


[The oral cavity open]

The Seventh Angel

I S R A F E L

[Remerged after splitting]

[The Seventh Angel right after splitting]

[Long-range beam attack]

[The Seventh Angel – full body]

The Seventh Angel, which bears the name of the angel of music, "Israfel." The most notable thing about this Angel is its ability to split and remerge. In the first battle with Eva Unit-01 and Unit-02, its body was severed in half by the sonic glaive, at which time it immediately became two individuals. During this time, NERV differentiated the two Angel bodies by calling the one with the orange body surface A and the other B. Furthermore, it regenerated after the U.N. army attacked it with N^2 depth charges during its N-3 Operation. During its regeneration, the two parts merged and regained its original appearance before the split.

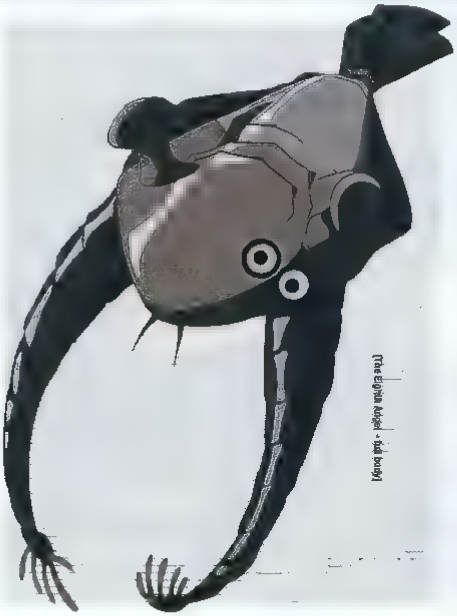
Its ability to learn and evolve should be noted as well. In the initial fight, it did not even dodge the sonic glaive attack, but in the second fight, it defended against the spear attacks coming in from overhead and dodges the Evas' attacks by jumping. These are likely the result of it learning the attack methods from the previous battle. Its attack capabilities are formidable, and the A and B parts easily defeated Eva Unit-01 and Unit-02 in the first battle. As for its methods of attack, in the second fight it is seen using sharp claws to slice through the super-thick armor plate and firing visible light beams for long-range attacks. These are also thought to be abilities it attained by changing its own body through its experience of the attacks Eva Unit-01 and Unit-02 employed against it in the first fight.

It is assumed that this Angel splits if it is attacked while it is in one body and even if one of the split bodies is defeated, it can regenerate by merging with the remaining body. For this reason, NERV came up with a plan to massively attack both parts of the core while it is trying to split. Through perfect unison, Eva Unit-01 and Unit-02 succeed in doing so.

[The Seventh Angel – A (left) and B (right)]

The Eighth Angel

S A N D A L P H O N



[The Eighth Angel - full body]

The Eighth Angel discovered by the Mount Asama Earthquake Laboratory inside the volcanic opening of Mount Asama. This Angel which bears the name of "Sandalphon," the angel of unborn children, was not yet fully grown when it was discovered and was in a so-called pupal state. Its form, which was captured by the heat resistant observation unit bathyscaphe, strongly resembles a human embryo, having a pair of hands, a pair of legs, and even 5 fingers on each hand. However, after hatching, the Eighth Angel rapidly matures into a figure that looks more fishlike than human and its shape looks very much like Anomalocaris, Earth's first serious carnivorous creature that lived during the Cambrian Period. It is conceivable that this Angel devolved from its humanoid embryonic pupal state to that of a prehistoric fish and then evolved into a form that was suited for combat in the lava.

It has a flexible pair of long arms and a circular oral cavity, and it captures its opponent with its arms and attacks by using its powerful teeth. Its body is strong enough that it is able to open its oral cavity even in the high temperature, high pressure environment of the lava, and it is also fast. In the fight that ensued within the volcanic mouth of Mount Asama, it cornered Eva Unit-02 by fully utilizing its powerful AT field and its swiftness. However, with the coolant that Unit 02 injects in it, its thermally expanded body tissue rapidly loses its heat and is destroyed, allowing it to be defeated by a single follow-up blow from the progressive knife. The reason the progressive knife, which had been ineffective up until then, was able to pierce it was because its AT field had become weakened due to the destruction of its bodily tissue.

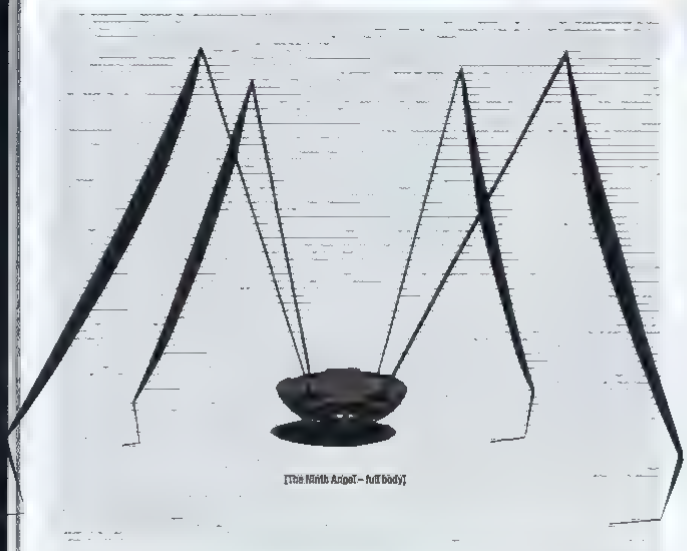
[Captured in pupal state]

[Fight with Unit-02]

[The Eighth Angel - underbelly]

The Ninth Angel

M A T A R A E L



[The Ninth Angel – full body]

[Excreting liquid solvent]

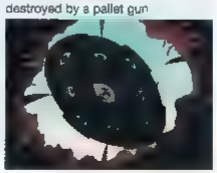
[Advancing on New Tokyo-3]

If the Third and Seventh Angels were humanoid and the Sixth and Eighth Angels were fish shaped, this Angel could be categorized as insectile. This is the Ninth Angel, bearing the name of "Matarael," the angel of rain.

Its appearance, with the long thin legs extending from its body, is very similar to that of spiders on Earth and even its actions, such as when it moves around, are approximately the same as spiders. The four legs extending from its body all have 2 joints and are capable of fine movement such as turning and backing up. Its oval-shaped body has numerous eye-like parts, but these are not eyes and are believed to be patterns for camouflage.

The attack method that it chose uses a powerful liquid solvent, which it excretes from the parts that look like eyes on the underside of its body. Its effectiveness is also clear from the fact it instantly dissolved Eva Unit-00's hard case. It is believed that this attack is effective only against enemies directly below it, and it is unclear whether it has other attack methods for enemies in front, behind, to its left or right, or directly above it, or if it is an Angel specialized in fighting enemies directly below.

This Angel was spotted by the observation radar of Fuchu General Supreme Command Headquarters Integrated Security Control Room and landed in the direction of Old Atami. It made its way directly to New Tokyo-3 without being met with any special resistance. This is due to NERV's response being delayed because of the great power outage that occurred in New Tokyo-3. The Ninth Angel arrived directly over NERV Headquarters before the power came back in New Tokyo-3 and attempted to directly invade the Headquarters by using liquid solvent. However, Eva Units 00, 01, and 02, which were launched manually, work together to counter it. Its AT field is neutralized and it is destroyed by a pallet gun.



[The Ninth Angel – from below]

The Tenth Angel

S A H A Q U I E L

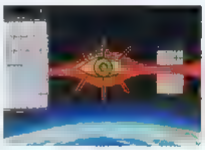
The Tenth Angel bearing the name of "Sahaquiel," the angel of the skies. Its size is easily several dozen times greater than the Evas, and even compared with the other Angels, it can be safely said that it is the largest. Its form is symmetrical, and evokes images of single-cell organisms such as amoebas.

Its primary means of attack is small pieces of itself split off from the main body. It uses these like bombs by causing them to fall to earth from satellite orbit. Considering that these small pieces still deploy AT fields even after it has been separated, it seems it is not just a piece split off from the main body but is a form of fission, which the Seventh Angel also displayed.

By also magnifying and aggravating its own main AT field. It destroyed the search satellites. This is a new way to use the AT field, which had been thought of as a defensive device up until now. Of course, its defensive capabilities, which is the AT field's main characteristic, is also high, and it has displayed its strength by withstanding an aerial N^2 bombing unscathed.

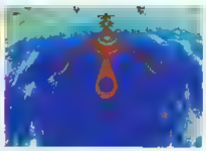
The Angels that had appeared thus far were believed to have no countermeasures against information warfare such as communications and reconnaissance, or possibly no interest. However this Angel displayed information warfare capabilities as well. First, it destroyed the search satellites, then right after that, it interfered with communications on the ground with a powerful jamming ability. Furthermore, after the aerial N^2 bombing, it vanished from the reconnaissance net through jamming.

After escaping the reconnaissance net through jamming, it plummeted towards New Tokyo-3. It plotted to destroy NERV Headquarters using its main body. However, it is caught by Eva Unit-01's fully deployed AT field and is destroyed when Unit-00 and Unit-02 arrive.

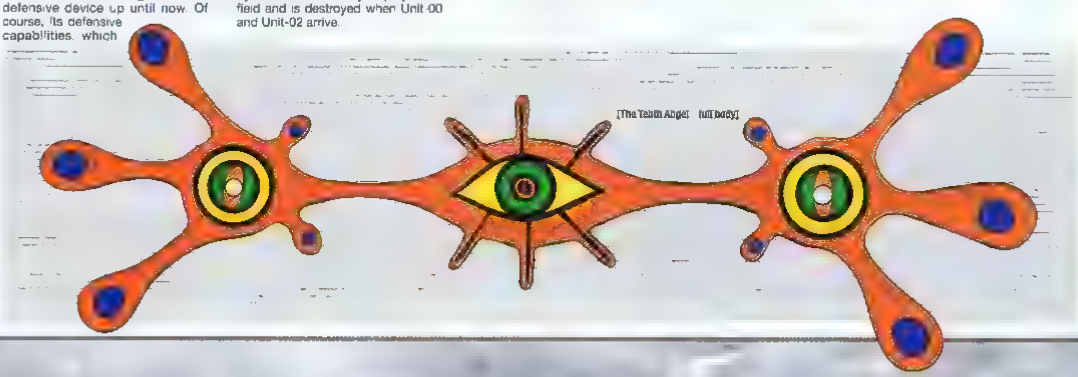


[Search satellites and the Tenth Angel]

[Under aerial N^2 bombing]



[In satellite orbit]



[The Tenth Angel (full body)]

[Eva mock up]

The Eleventh Angel

I R U E L

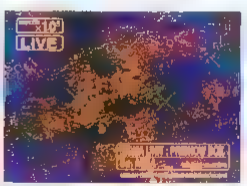
The Eleventh Angel, which possesses the most unique form and abilities of all the Angels. Its name is that of "Iruel," angel of terror. Its size is most small, being about as large as bacteria, individually. As can be seen from the simultaneous outbreak of AT fields after the polysome attack, numerous Angels of the same type are gathered together and are acting as one. In other words, it is a form of colony.

It first appears in Protein Wall #87 on Floor A of the Sigma Unit in Central Dogma. Propagating the corroded area, it arrived at the Eva mock up in the Pribnow box. After that, it evolved and continued to propagate, using the Eva mock up as a stronghold, and invaded the supercomputer MAGI, NERV's brain, by breaking through other protective walls. Of the three different systems, it first took over Melchior-1, then continued to hack Balthasar-2.

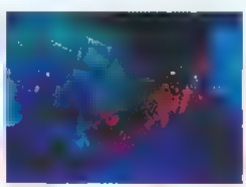
This Angel constantly changes itself, overcoming weaknesses. Its ability is this explosively fast evolution. In order to invade computers, it turned its own form into electronic signals changing into a being that had both a biological aspect and a programming aspect.

As proposed by Dr. Ritsuko Akagi, NERV conducts a reverse hacking from the remaining Casper-3 and executes an operation to implant a self-destruct acceleration program. This program accelerates the Angel's evolution taking it to the final stage of evolution, self-destruction. The operation is a success and the crisis was averted without the help of the Evas.

[Invading MAGI]



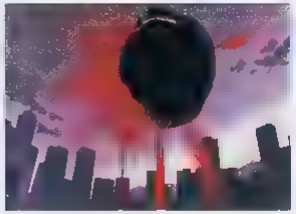
[Evolving into a form suited to its goal]



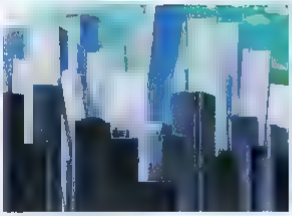
[Arm of the contaminated mock up]

The Twelfth Angel

L E L I E L



[Shadow of the destroyed Twelfth Angel]



[Swallowing up the high rises]

The Twelfth Angel with the name of the angel of night, "Leliel." It is composed of two parts, the spherical body that appeared over the city of New Tokyo-3, and the part directly beneath it which looks like a black shadow. However, the spherical body that appears to be its main body is in fact its shadow, and the part that looks like the shadow is actually its main body.

Its main body's diameter is 680 meters with a thickness of approximately 3 nanometers. It maintains this extremely thin space with an AT field that is turned inward, and it is believed that inside, it leads to an imaginary space called Dirac's sea, an alternate dimension. Incidentally, a nanometer is a unit that represents one-billionth of a meter.

The Twelfth Angel took Eva Unit-01 into this space, but it is unclear whether its purpose was the obliteration of the Eva or to contact the pilot. The Unit-01 pilot used radar and sonar inside, but considering that none of it was reflected back from his surroundings, it is believed that the area inside is of considerable size. This Angel uses an imaginary corridor in order to connect the alternate dimension with the normal dimension. The Angel is capable of opening and closing at will the entrance to this space, which is its own body. The appearance and disappearance of the spherical body in the air is also due to this imaginary corridor.

Later, the appearance of Unit-01 from the spherical body in the air after being swallowed up earlier is surmised to be due to an anomaly in this imaginary corridor. In other words, the imaginary corridor that had connection a separate space to its own interior must have mistakenly opened up a door to the spherical body in the air. Unit-01's activities inside are unknown, but it is also conceivable that it interfered with the Angel's imaginary corridor by using its own AT field.

[The Twelfth Angel's shadow]

The Thirteenth Angel

B A R D I E L

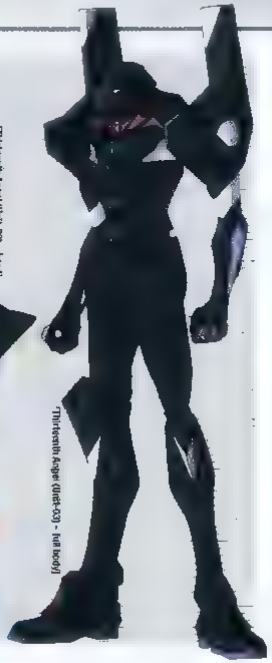
The Thirteenth Angel, which became a parasite on the body of Eva Unit-03 while being transported to Japan, has the name of the angel that governs lightning and hail, "Bardiel."

The Eva transport craft, which took off from America, made arriving on time the top priority and thus, flew through a cumulonimbus en route. That was when it invaded and hid in the body. And during the Matsushiro activation experiment, right after the Fourth Child boarded, it waited for its host to completely activate before awakening. As can be discerned from its extended period of activity without connection to an external power source, its power source is not the Eva's internal battery, but a power source the Angel newly created itself. The high energy reading spotted in the body of Unit-03 directly after it went berserk is thought to be that power source.

The hyphae-like biological tissue found on the inside of Eva-03's armor and around the entry plug is in fact the Thirteenth Angel's main body. The basic specs of Unit-03 are the same as that of Unit-02, however, once taken over by the Thirteenth Angel. Its same unit overwhelmed Unit-02 and Unit-00 with extremely swift attacks utilizing morphing abilities. In its battle with Unit-01, it attacked by extending its arms. This is believed to be due to the Thirteenth Angel having physically transmutated Unit-03 in order to improve its mobility and acquire new capabilities. The fact that it transmutated not only the Eva's main body but also the arm parts was most shocking.

Against Unit-00, it tried to pour germs in a liquid form to invade through the arm's nerve ganglia, but by the Commander's orders, NERV jettisoned Unit-00's left arm to counter this. From this method of invasion, it can be seen that the Angel's main body is not a single individual being. It is likely an aggregate of Angels the size of bacterium.

[Thirteenth Angel (Unit-03) - head]



[Thirteenth Angel (Unit-03) - full body]

[Awakening during activation test]

[Attacking with its extended arms]

[Unit-03 during transportation]

The Fourteenth Angel

Z E R U E L

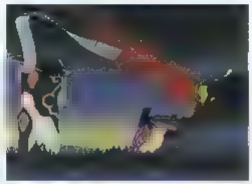
[Fourteenth Angel - full body]

[Fourteenth Angel - from the rear]

The Fourteenth Angel with the name of "Zeruel," the angel that governs power which suddenly appeared in the city of New Tokyo-3 soon after the annihilation of Bardiel. It excels in both offensive and defensive power, and there is no previous Angel that can compare to it. Undetected by any radar, it appeared within the absolute defense zone and immediately invaded Geo Front. It became the first Angel to successfully physically invade Central Dogma by utilizing its abilities. It moves while floating and it only walked on the parts that look like legs when it invaded the building. Largely divided, it has two means of attack. One is an attack by a light beam emitted from the eye-socket-like part of the head that looks like a skull. With this it instantly destroyed 18 of the 22 specially armored defensive partitions that separate the surface city of New Tokyo-3 and Geo Front and also destroyed Eva Unit-01's left arm. Its other weapons are the arms below its shoulders which are folded up like an accordion (main pulators). By extending its ribbon-like arms, which it can elongate and shrink at will, it severs its targets. Its power is so great that it severed Unit-02's head and arms in mere seconds.

In addition, the normally exposed core in the center of its body is instantly covered by defensive armoring if it detects an attack. Unit-00's suicide attack ended in failure due to this. This can also be thought of as a decoy, which takes advantage of strategic deployments in the past against previous Angels, which made destroying the core its number one goal. The focused barrage after the AT field was neutralized was also ineffective. It can literally be said to be the greatest Angel. It pressed on, constantly on the offensive, but it met a gruesome end, preyed upon by the awakened Unit-01.

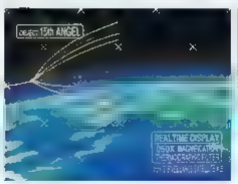
[Invading NERV command center]



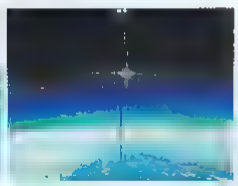
[Attacking Unit-01's core]

The Fifteenth Angel

A R A E L



[Deploying AT field in space]



[The Spear of Longinus, which defeated the Fifteenth Angel.]

The Fifteen Angel with the name of the angel of birds, "Arael." It has a form like that of a glowing bird, and its core is exposed, held in parts that appear to be hands.

After suddenly appearing in satellite orbit, it stays stationary in the same spot. It maintains its silence until the Evas are mobilized but as soon as it sights Unit-02, which had launched an independent attack ignoring Major Katsuragi's orders, on the ground, it fires an energy wave in the visible spectrum very similar to an AT field. It erodes the psyche of Asuka Langley Sohryu, pilot of Unit-02, exposing even her trauma from her childhood by diving deep into her subconscious. It presses the pilot's life support circuits to the brink.

It can be surmised that its objective was to perform a hack in order to learn about the psychological makeup of humans, in addition to incapacitating the subject.

At the outset of the operation Unit-02 attempts to launch an attack using the custom Eva positron rifle armament, but it is ineffective due to the target being out of range. Unit-00's attack using the modified high output positron rifle reaches the target, but is easily repelled by the AT field. The Evas on the ground cannot neutralize the Fifteenth Angel's AT field out in satellite orbit, nor can the Angel neutralize the AT fields of the Evas on the ground, but it is capable of launching a psychological attack with the aforementioned energy wave within the visible spectrum. If it appeared in satellite orbit with this strategy in mind or possibly if it had attained the ability to launch a psychological attack for this strategy, it can be said that this Angel is highly intelligent.

[Fifteenth Angel – full body]

The Sixteenth Angel

A R M I S A E L

[Approaching Eva Unit-01]

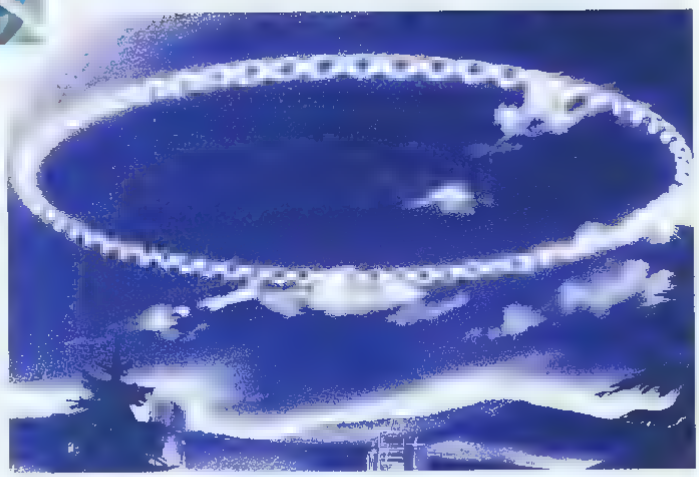
[The heteromorphous object that grew out of Unit-00]

An Angel with a giant luminescent body with a non-fixed form. The Sixteenth Angel, which bears the name of "Armisael," the angel that governs the womb. Its shape and properties are both indeterminate. Considering that it cycled its pattern from blue to orange, we can assume that it had changed its form to something other than that of an Angel earlier.

When it first appeared in the skies over Hakone, it was a circular loop of a double helix, much like DNA, but when Unit-00 moved to intercept, it instantly deploys its body into the shape of a rope. It attacked by using one end to pierce Unit-00's body. It also repelled a point-blank range rifle attack with its AT field. And during the battle, it begins a physical erosion with the part directly in contact with Unit-00. The earlier Angel the Fifteenth Angel Arael, eroded Unit-02's pilot's psyche using an energy wave within the visible spectrum, but this Angel worms its way into the pilot's psyche using itself, launching an assault by communication.

In the process of eroding Unit-00, a heteromorphous object grows out of the unit's back. It enlarges and expands into a form that is a confused combination of the Angels that have previously appeared, from the Third Angel to the Fifteenth Angel. It can be deduced that the genetic information of all the Angels from the Third onwards is included in either this Angel or Unit-00, and that this object was reconstructed and deployed based on that material.

The pilot of Unit-00, Rei Ayanami, destroys this Angel by self-destructing, but ironically, the Angel's psychological intervention is what caused this decision to be made. Just before the explosion, the merged form of the Angel and Eva Unit-00 transform into the shape of Rei Ayanami, but it is not clear if this is due to the Angel's control, or if it is Unit-00's true form, or perhaps one of the Angel's evolutionary lineage.



[Sixteenth Angel – full body]

The Seventeenth Angel

K A W O R U N A G I S A

[Kaworu Nagisa – standing, front view]

[Kaworu Nagisa – full body]

[Kaworu Nagisa – head]

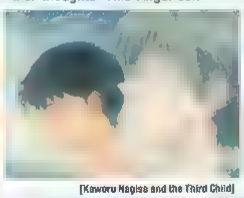
The Fifth Child assigned to NERV Headquarters by the Human Instrumentality Committee. His true identity is that of the final Angel, who has at last taken human form. Outwardly, he is a dignified, intelligent 14-year-old boy. A distinguishing physical characteristic is his red eyes.

During the Eva boarding test, he sets a prodigious synch rate record, but it is also revealed later that he can freely set his synch rate anywhere he wants. Once he begins to act as the Angel, he induces the unmanned Eva Unit-02 to activate and easily enters Terminal Dogma. In the fight against the pursuing Unit-01, he evades the progressive knife using an AT field he deploys himself. He called it the "wall of the heart."

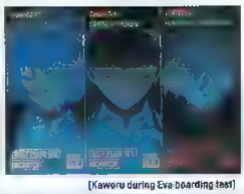
Just as the Fifteenth and Sixteenth Angels attempted to make direct contact with Asuka and Rei's minds, respectively, Kaworu Nagisa also aggressively pursues Shinji's inner thoughts. This Angel conducted this, not in the form of an "attack," but in the form of the extremely peaceable method of "a human exchange." In other words, by using words and expressions to demonstrate his friendly sentiments. And he does a brilliant job of eliminating the wall around Shinji's heart. If "the AT field is the wall of the heart" as he says, then this could also be called the neutralizing of the AT field.

This Angel left us with numerous mysterious words, but it seems he was an existence with the soul of Adam. He is also an Angel that SEELE sent in directly. We can consider these things to clearly set him apart from the Angels that have appeared in New Tokyo-3 thus far. He also says of Rei and Gendo that he is the same as them. Is that to mean that he is a being given a soul, just as Rei had been, and that he has a regenerated body, just as Gendo has half of Adam?

[Contact with Third Child]



[Kaworu Nagisa and the Third Child]

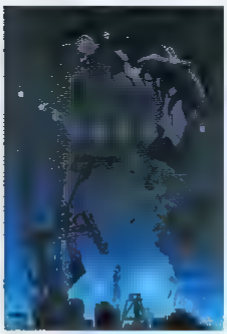


[Kaworu during Eva boarding test]

Evangelion 00

EVA-00 PROTOTYPE

The Eva considered to be the very first to be developed and built in the world. It has been treated as a central unit to Project E since the beginning. Its designated pilot is the First Child, Rei Ayanami. Data collection and experimentation have been done largely on this unit, and its coloring strongly suggests that it is an experimental and prototypical model. However, it took seven months to synchronize with Rei Ayanami and there was also an accident where it went out of control during an experiment, making achieving practical use difficult. The part on the front of the head that looks like a single eye is an optical lens, which serves to provide sight. There are two radio wave antennas on the top of its head: one is exposed and the other is in front of the first under a cover.



[Unit-00 in cryostasis]

It is not compatible with some of the various types of armor for use in extreme conditions, which the other Evas can equip, and its further lack of shoulder parts make it a unit with many questionable elements when it comes to sending it out for combat. Even in Operation Yashima, it just serves in an auxiliary capacity to Unit-01. However during this operation, it is heavily damaged, and is repaired and improved. The significant differences are its color change from yellow to blue, the change to a new type of armor, and the newly equipped shoulder parts, which were an outstanding problem. Due to this, it is now equipped with a progressive knife and is also capable of connecting to emergency batteries. Its combat capabilities improved by leaps and bounds, and it can now be expected to perform competently in battle.

When Unit-00 is thrust into battle once again, it is against the Ninth Angel. It obliterates the Angel successfully together with Units 01 and 02. Since this battle, Unit-00 is counted as one of the combatants and is sent into combat repeatedly.

[Unit-00 – head]

[Unit-00 – full body]

[Unit-00 awake 2 – full body]

Evangelion 01

EVA-01 TEST TYPE

Built over 14 long years at the cost of vast expenditures, this is the ultimate multipurpose humanoid decisive weapon, the artificial human, Evangelion. Its construction was carried out in absolute secrecy by Special Duty Organization NERV and its operation is also in the hands of the same organization. Pilots are limited to boys and girls who are 14 years of age. It is activated by inserting the tubular cockpit, the entry plug, into the Eva's spinal cord area and connecting nerves, first and foremost of which is the A10 nerve. It operates by receiving power through an umbilical. In an emergency, it is also capable of disconnecting from the cable and operating on its internal batteries. However, that period of operation is extremely short, allowing only for 1 minute at maximum and at most 5 minutes even when utilizing gain. Also, one of its greatest unique characteristics is the ability to deploy and/or neutralize AT fields, something existing weaponry are not capable of. This is why the Evas are the only ones who can destroy the Angels.

Of the Evangelions, Unit-01 is the very first one to be sent into actual battle. Due to the activation probability of 0.0000000001% that the supercomputer MAGI had calculated before its initial activation, those involved in the project sarcastically referred to it as the 09 (oh-nine) System. However, it was activated by the Third Child, Shinji Ikari, who produced a 41.3% synchro rate upon boarding the Eva for the first time. After that, he becomes the designated pilot of this Eva. In terms of attack methods, it has a progressive knife (standard equipment in left shoulder) for a close-quarter combat weapon, which slices through opponents with high-vibration particles. There are also firearms, such as the pallet gun, for long-distance combat weaponry.

Although it has acted numerous times outside of calculated boundaries, such as going out of control several times and activating without an entry plug, it takes a central part in many operations, partly due to its high synchro rate with its pilot.

[Entry plug interior]

[Pallet gun]

[Progressive knife]

[Cranial part under the armor]

[Unit-01 – front-back-left]

[Unit-01 – full body]

Evangelion 02

EVA-02 PRODUCTION MODEL

The Humanoid Decisive Weapon, Eva Series, has been pretty much perfected in Unit-01 and this is the first unit of the production model. In anticipation of combat deployment, it is capable of equipping various special equipment for localized tactical situations. The design and manufacturing of parts were done in Japan, and the final assembly and activation tests were done in Germany. The designated pilot is 14-year-old Asuka Langley Sohryu, who was trained in Germany. Suited to the pilot's temperament, it is a craft that is both unreservedly powerful and exudes a sense of elegance through its bright red coloring and stylish form. Ever since it fought the Sixth Angel Gaghiel at sea while being transported to Japan, it has been assigned to the defense of New Tokyo-3 and interception of Angels along with Unit-01 and 00.

Its head is equipped with 4 each of auxiliary optical cameras and electromagnetic wave sensors, which serve as its visual sensors. The shoulder parts, which differ in shape from that of Unit-01, are speced for a needle gun launcher and the progressive knife that is also stored there has been modified to have a box cutter-like blade. While its combat capabilities are about the same as that of Unit-01, its internal structure is markedly different, and while Unit-01's bodily fluid is red, Unit-02's is blue. This indicates that the physical makeup of the production model differs from that of the early Evas. Its personal patterns are also different from that of Unit-01 and 00.

After its series of defeats to the Thirteenth, Fourteenth and Fifteenth Angels, it is determined that it can no longer be counted as part of their war potential due to the mental breakdown of the pilot. It goes through some turbulent situations during this time, as its control system is taken over by the Seventeenth Angel, Kaworu, and it ends up fighting Unit-01.

[Its magnificent, heroic figure in its first battle]

[Advanced Progressive Knife]

[Unit-02 head]

[Unit-02 - from the rear]

[Unit-02 - front]

Glossary A-C

[A10 Nerve]
The Evangelions are primarily controlled through the neural connections to the pilot. The most important of these is the A10 nerve. Humans have 4 vertical rows of nerve clusters along the center of the brain stem, and the two outer rows are called A nerves. The 10th nerve counting from the bottom is the A10 nerve. The A10 nerve travels from the brain stem through the hypothalamus and is distributed in the frontal association cortex of the cerebral cortex. It is related to such high level brain functions as memory, recognition, and carrying out motion, as well as emotions such as anxiety, fear, happiness, and pleasure. It is also said that it plays a vital role related to the feeling of love between family and lovers.

[Adam]
The chief factor which caused the Second Impact at the South Pole. The First Angel First discovered at the South Pole, it is the first Angel mankind has encountered. Fifteen years later in the year 2015, Adam is said to be currently confined to Terminal Dogma in order to avoid the inducement of the Third Impact that would occur if it were to come into contact with another Angel.

[Angels]
Mysterious beings that possess super-technological powers. Enemy of mankind. Their size varies from gigantic ones measuring several dozen kilometers across to miniscule ones of the micromachine class. Their forms also vary from humanoid to geometric to even Angels that are "shadows" without real bodies, and they each differ in appearance and capabilities. Their identity and objective are unknown, but every last one of them invade in an attempt to get to the Geo Front (and the giant sleeping there), which is underground below New Tokyo-3. The Angels are composed of a materia, like light, which has the properties of both particles and waves. Though these are composed of different materials, their unique wave patterns are similar to that of human DNA.

[Armament Buildings]
The group of Eva support structures mocked up to look like skyscrapers that stand in the city of New Tokyo-3. There are a variety of types such as those for intercept rocket launchers, electrical sockets, weapons hangars, and gates for launch and recovery. The reason the armament buildings appear the same as other skyscrapers is to hide their existence. This includes hiding it from the civilians and not only from the Angels.

[Artificial Evolution Laboratory]
A laboratory built in Hakone as an organization directly under the control of the U.N. In 2004, there was an accident in which Yui Ikari, a staff member at the laboratory died, which gave rise to public censure. The director at this time was Yui's husband, Gendo Ikari. Naoko Akagi and Kouzou Fuyutsuki's names can be found among the people there as well. As can be inferred from this roster, this was actually Gehirn's base of operations and the construction of the theory behind MAGI, the production of Eva Unit-00, and the Adam Revival Project were all being advanced.

[AT Field]
Abbreviation of "Absolute Terror Field." This is a physical barrier that Angels deploy around them to create an absolute territory. Its defensive capabilities are colossal, and it is capable of pretty much completely repelling any weapons mankind currently has in their arsenal. The reason the Evangelions are said to be the one and only weapon capable of opposing the Angels is largely due to its ability to neutralize this AT field. The AT field has uses other than as a simple barrier and has been deployed to support space (Twelfth Angel Leliel) and to carry out a psychological attack (Fifteenth Angel Arael). The humanoid Angel, Kaworu Nagisa, that invaded Central Dogma calls the AT field "the wall that everyone has in their heart."

[Central Dogma]
An enormous underground area that goes 7 kilometers below the surface directly underneath NERV Headquarters. It is sectioned off by multiple partitions and at its lowest level is Terminal Dogma – there exists a sea of LCL and a crucified giant. Incidentally, the name for Central Dogma comes from biology. Once genetic information is transferred from DNA=>RNA=>protein, it is never transferred again from the protein to other nucleic acids or proteins. This flow of genetic information is called central dogma.

[Chamber of Gaf]
According the Hebrew legends, this is where souls gather before they are born as humans. If it ever becomes empty, a soulless child will be born, and this is considered to be the omen preceding the destruction of the world. In the VTR records from when Adam awakened at the South Pole is the announcement, "Retrieve thermal dampening system as soon as the door to the Chamber of Gaf opens." The Second Impact occurred right after this.

[Children]
Individuals qualified to pilot the Evangelions. Limited to 14-year-old boys and girls who do not have mothers. They are all called Children and are identified as First, Second, etc., in the order that they are selected. Of these, the First (Rei Ayanami) and the Third (Shinji Ikari) have very similar patterns, and there have been experiments where the two switched units. The Children candidates have all been gathered at New Tokyo-3 Public Middle School 1, and all the students in class 2-A are candidates. It is unclear why they are called by the plural Children and not Child. Furthermore, "child" can also mean "fetus," "descendant," "something that was born," or "a person born out of special circumstances."

[Command Center]
The core of NERV during operations, which is inside the central operations room at NERV Headquarters. Its appearance is reminiscent of the bridge of a military ship. During operations, seven staff members gather there including Commander Gendo Ikari, Vice Commander Kouzou Fuyutsuki, Project E Lead Dr. Ritsuko Akagi, and Chief of Operations Misato Katsuragi. Furthermore, in the three auxiliary command centers below this is the MAGI System. During the attack by the Fourteenth Angel Zeruel, Command Center 1 was destroyed so Command Center 2 was used after that. The construction of both Command Center 1 and 2 are the same.

[Core]
The red sphere that could be called the Angels' one and only weakness. Of the Angels that appeared early on, many of them had this part exposed, but later ones came to employ defensive measures such as hiding it internally and/or deploying defensive barriers. It has been confirmed that Eva Unit-01 also has one in its chest. In the selection of the Fourth Child, Dr. Ritsuko Akagi pointed to Toji Suzuhara and said, "The preparation of a core is possible for this child."

Glossary D-Hu

[Dead Sea Scrolls]
The book which SEELE appears to be using as its guide. SEELE followed what was written, built the Evas and moved on to fighting the Angels. It seems it also contains writings concerning the Angels which would attack. It is also called the "Secret Dead Sea Scrolls" in the SEELE organization. In reality, the "Dead Sea Scrolls" were excavated in 1947 from the Qumran Caves near the Dead Sea, a lake in Israel. It contained the Old Testament and the Apocrypha – religious writings not contained within the Bible. There were rumors that the Vatican was hiding some of its contents, but in 2001 the entire manuscript was finally published.

[Dummy Plug]
A false entry plug developed to mobilize an Eva unmanned. The personality of the First Child, Rei Ayanami is implanted in them. However, since it is impossible to digitize a soul, this plug is merely a "dummy," which mimics thought patterns. But for the Evas, which lack wide utility as a weapon due to the limited number of qualified individuals, this system could be considered quite advantageous. It seems as its core, a clone of Rei is used.

[Dummy System]
A system that imitates a pilot's thought patterns and falsely puts an Eva into a synchronized state. The system loaded on Unit-01 was an imitation of Rei Ayanami's personality. In the battle against the Thirteenth Angel, by the orders of NERV Commander Gendo Ikari, this system was unleashed for the first time. However, its actions were so highly different from Rei Ayanami's piloting, that it could be mistaken as going berserk. It seems the only things it can be ordered to do are simple things, like commencing an attack.

[Entry Plug]
The cockpit case that an Eva pilot boards. It is shaped like a long, thin capsule, and once the pilot is aboard, the interior is filled with L.C.L. By inserting this into the spinal cord of the Eva, a pilot is placed on board the unit. In a human, the spinal cord, together with the brain, make up the central nervous system. It serves as a relay of the stimuli transmissions for sensory perception and motion between the peripheral nerves and the brain, as well as to govern the reflex functions. By synchronizing with the Eva from the center of nerves, the pilot controls the unit as a pseudo-body. In an emergency, it also serves as an escape capsule and is equipped with a parachute and jettison rocket.

[Evangelion]
Its formal name is Multipurpose Humanoid Decisive Weapon Synthetic Human Evangelion. They were built over the course of 14 years at the cost of astronomical expenditures in order to protect mankind from the Angels. They were constructed in utmost secrecy by the Special Duty Organization NERV, and their operation is left entirely to that organization as well. The Evas can deploy AT fields, just like Angels, and also have the capability to neutralize them, but eligible pilots are limited to 14-year-old boys and girls, who have no mother. Normally, they function on the power supplied through the umbilical cable. In an emergency, they can sever the cable and operate on an internal battery, but that limits them to about 5 minutes of operability. The naming of the Evangelion is seen as having been taken from Adam's wife in the Old Testament, Eve, and the term "evangel."

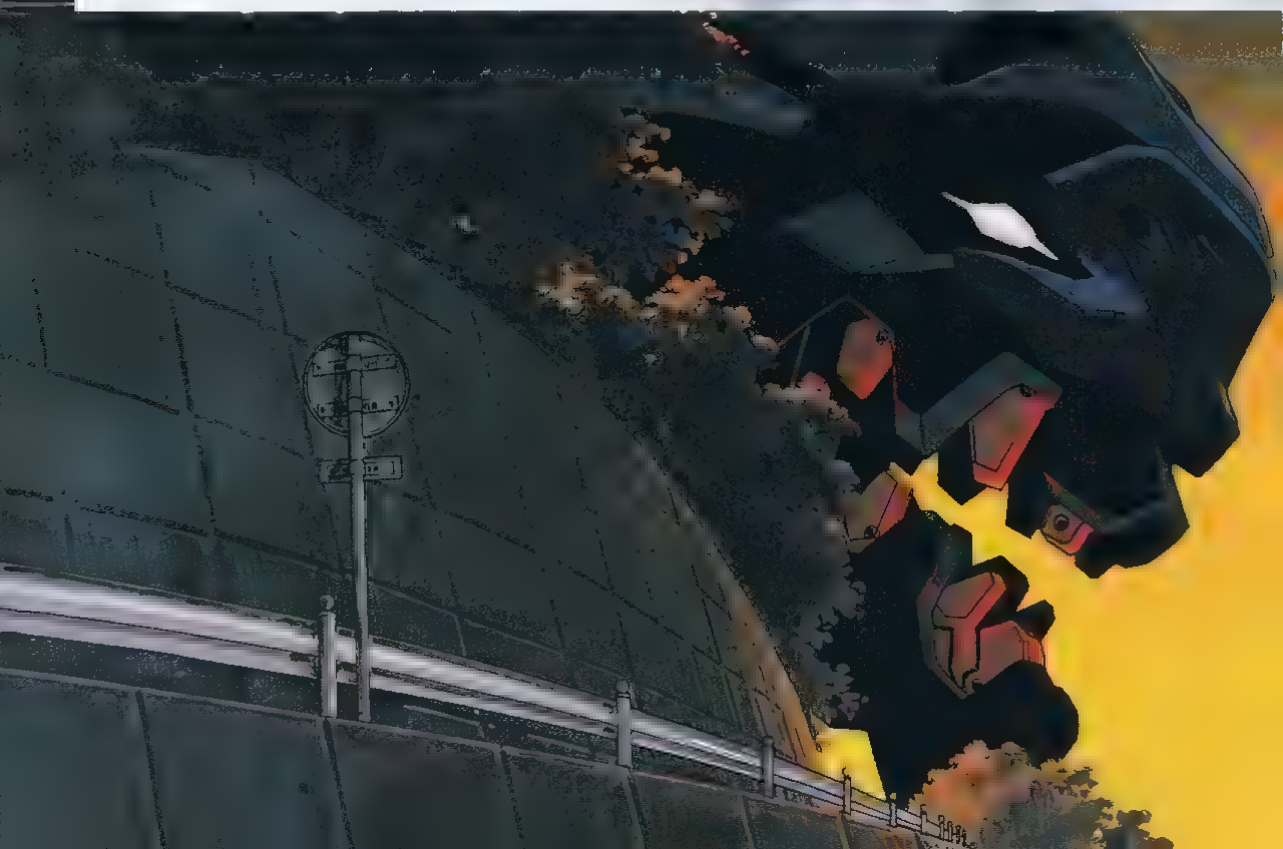
[Fruit of Knowledge]
According to the Old Testament, at the center of the Garden of Eden was a tree that knew good and evil, the "Tree of Knowledge," which stood alongside the "Tree of Life." Adam and Eve are tempted by the Devil in the form of a snake to eat the fruit on the Tree of Knowledge, and they are driven from Paradise. "Science," which Gendo proudly calls "man's strength" and Fuyutsuki ridiculed as having "caused the Second Impact," is surely the "Fruit of Knowledge" that man obtained. It is mankind's fortune and also the original sin of having revolted against God.
The "Fruit of Life," which exists alongside the Fruit of Knowledge, is said to confer eternal life to those who eat it. There are some writings implying God banished humans, who had obtained knowledge, from Paradise in order to protect the Tree of Life. It is also said that any who eat both the Fruit of Knowledge and the Fruit of Life will become a being equal to God.

[Gehirn]
The investigative organization of the Human Instrumentality Committee. It has branches all over the world and Gendo Ikari, Yui Ikari, and Naoko Akagi are its initial members. However, its existence is not publicly known, and it normally operated using such places as the Artificial Evolution Laboratory as camouflage. Later, Kouzou Fuyutsuki, Ritsuko Akagi, and Misato Katsuragi also join. It worked to propel Project E and the Human Instrumentality Project forward. In 2010, when Dr. Naoko Ritsuko completed the Magi, Gehirn was dismantled the day immediately after and was put under the control of the Special Duty Organization NERV, which was the executive organization of the projects. Gehirn means "brain" in German, but the fact that it was dismantled when they had obtained NERV's brain, the Magi, is quite meaningful.

[Geo Front]
A deep underground city built in a giant space 8km long and 0.9km tall, which expands underneath the city of New Tokyo-3. At its center is NERV Headquarters and there are forests and a lake sprawling around it. Furthermore, there are numerous high-rise buildings growing directly towards the ground on the ceiling, which is called the ceiling city. They are one and the same as the buildings on the surface of the ground, which have been housed underground when the Angels attack. Car trains and monorails are used for transportation from the surface to Geo Front. However, this space was not constructed artificially. It is a previously existing giant spherical space, which had become buried by a landslide, and how it was formed is unknown.

[Giant of Light]
A giant humanoid object seen when the Second Impact was occurring. It is thought to be the First Angel, Adam. Its entire body is shrouded in light, and its actual form is unknown, but its appearance is very similar to that of the Evangelions. Also, a dark circular shape can be seen on its chest, which could conceivably be the core.

[Human Instrumentality Committee]
An organization established after the Second Impact, which is chaired by Kiel Lorenz and reports directly to the U.N., in order to push the Human Instrumentality Project forward. The Committee is composed of the Chairman and four other men from America, France, Britain, and Russia. The organization seems roughly the same as SEELE. Special Duty Organization NERV operates as an group that reports directly to this Committee.



Glossary Hu-N

[Human Instrumentality Project]
As it literally says, a project to supplement what is missing from mankind to become a "perfect existence." It has been propelled along in utmost secrecy by the Human Instrumentality Committee, SEELE and Gendo Ikari's people.

[L.C.L.]
The liquid which fills the entry plug after a pilot has gotten on board. It is viscous and has an unpleasant smell similar to blood. After the pilot is on board, it is electrically charged, changing its molecular configuration. Through this process, the L.C.L. manifests the ability to directly link the pilot to the Eva mentally and to provide oxygen directly to the lungs. It also serves to shelter the pilot from psychological attacks and physical impacts, which is why it conjures images of amniotic fluid in a mother's womb. Furthermore, the liquid filling the area around the feet of the giant crucified at the bottom of Terminal Dogma is likewise L.C.L.

[Lilim]
The word Kaworu Nagisa used in reference to mankind. According to legend, they are the children Adam had with his first wife, Lilith. The name given to demons. They are also said to attack newborns and seduce men in their sleep causing them to have wet dreams.

[Lilith]
The giant crucified on the red cross under NERV Headquarters. Her shape is similar to that of humans, but the formation of her lower half has been halted by the Spear of Longinus. Before the Spear was removed, countless spherical bodies of tissue had grown on her abdomen, each of which had what looked like the lower half of a person growing out of it. Right after Unit-00 removes the Spear, giant legs and a bulging stomach form. Her face is covered by a mask depicting SEELE's crest and her hands are nailed to the cross.
Incidentally, in the Torah, it is written that Lilith (Lilit) is Adam's first wife, and it is also said that demons and ghosts were born between them.

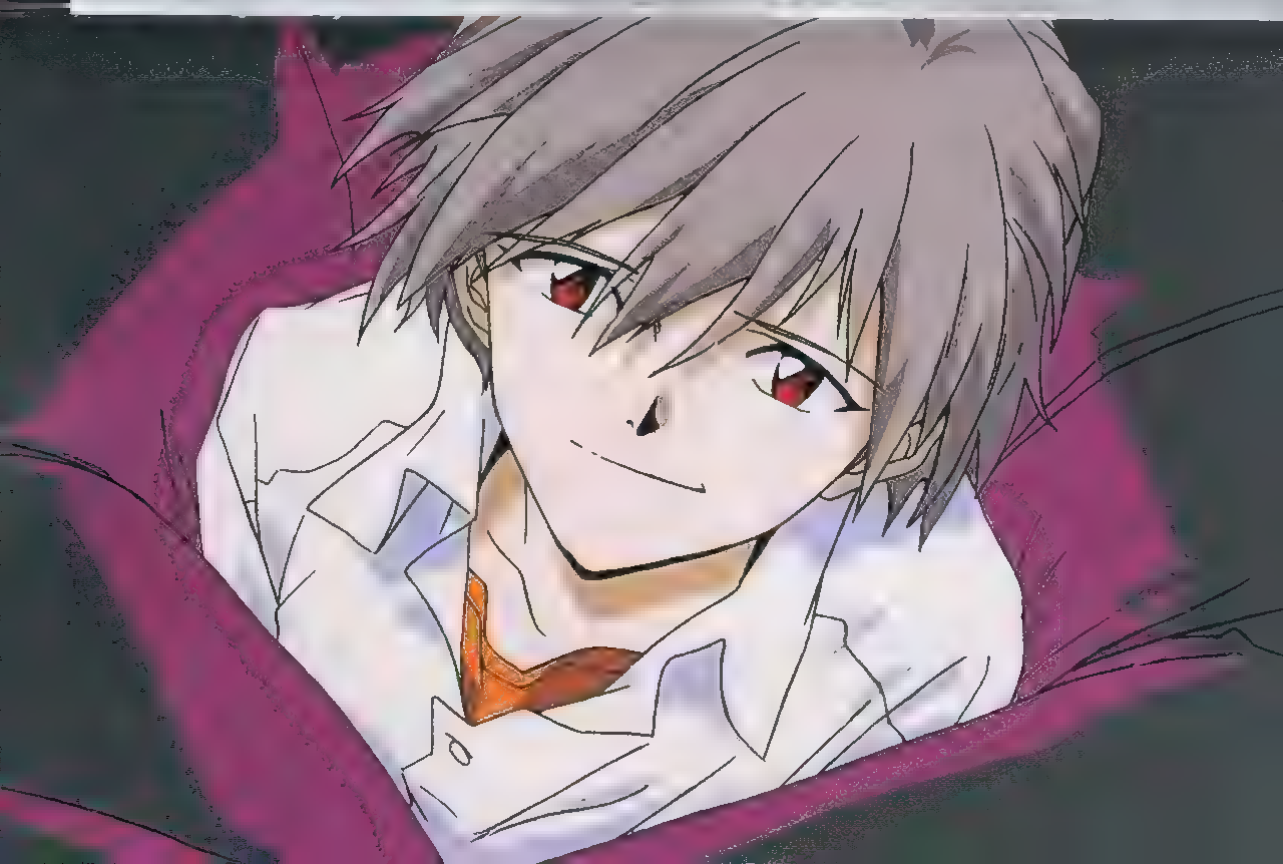
[Magi]
A supercomputer developed by Dr. Naoko Akagi with a personality implant OS. It could be called the Special Duty Organization NERV's brains, and it considers, examines, and resolves numerous pending problems and projects. Besides the original Magi system, which is set up at NERV Headquarters, there are also Magi systems set up in Germany, America, China, and Matsushiro, another location in Japan.
The distinguishing characteristic of this system is that human dilemma is recreated by the computer. Magi is composed of three computer systems, Melchior-1, Balthazar-2, and Casper-3, and all final decisions are left to those three to confer over. In these three machines are inputted the thought patterns of Dr. Naoko Akagi, the developer, as a scientist, as a mother, and as a woman. Incidentally, Magi refers to the three wise men from the East, who foretold the birth of Jesus in the New Testament. The names Melchior, Balthazar and Casper are also taken from each of the wise men.

[Marduk Institute]
An advisory body which was established to select Children – Eva pilots – that reports directly to the Human Instrumentality Committee. Rei Ayanami (First Child), Asuka Langley Sohryu (Second Child), Shinji Ikari (Third Child), and Toji Suzuhara (Fourth Child) were chosen. However, in actuality, it is a dummy organization with no actual body, and NERV itself had been selecting the Children. The Fifth Child, Kaworu Nagisa, was an irregular number who was sent in directly by SEELE = Human Instrumentality Committee. Furthermore, Marduk is the name of a god in Babylonian mythology, who possesses over 50 names. The Marduk Institute had not 50 but 108 dummy corporations.

[N² Weapons]
Of the weapons that the U.N. Forces and the Strategic Defense Force have, these have the greatest destructive power. Among the varieties are N² mines, N² depth charges, N² aerial mines and N² bombs. With the Third Angel Sachiel and the Seventh Angel Israfel they were technically at least effective enough to slow them down. However, despite the fact the N² bombs used against the Fourteenth Angel Zeruel were detonated at close range by Unit-00's suicide attack, they had no effect whatsoever.

[New Tokyo-2]
The city built in what was formerly Nagano Prefecture to be the new capital in place of the old Tokyo, which was annihilated by the Second Impact and the new types of bombs which were dropped a week later. Having given up on reviving the old Tokyo, the interim Japanese government began construction in 2001 and by 2003, it had come to pretty much fill the role of the capital. According to the Second Capital Transfer Project that was approved in 2005, the plan is to transfer to New Tokyo-3, which is being built Neighboring the city is Matsushiro, where NERV's facilities are amassed and the Magi System and experiment site are there.

[New Tokyo-3]
The city being built in Hakone to become the new capital of the nation of Japan, in place of New Tokyo-2. However, it is actually a fortress city specifically for countering Angels. Even with the high-rises in the center of the city, many are Eva support facilities called armament buildings and numerous intercept weapons are placed in the area as well. Below the city is the vast Geo Front (deep underground city), and at its center, the Special Duty Organization NERV Headquarters can be found. In the city of New Tokyo-3, there are a small number of residents who had moved in even before its construction, but most of them are involved with NERV in one way or another. However, due to the repeated Angel attacks, quite a number of people have become scattered. The greater part of it was annihilated in the explosion caused by the Sixteenth Angel Arm.sael and Unit-00.



Glossary N-Sp

[New Tokyo-3 Public Middle School 1]
A middle school in New Tokyo-3. Eva pilots such as Rei Ayanami, Shinji Ikari, and Asuka Langley Sohryu also attend this school. They are all enrolled in 2-A, but this is because all the students in this class are candidates to be Children. Their classmate, Toji Suzuhara, is also selected to be the Fourth Child when Eva Unit-03 is transferred to the authority of Japan. Within NERV, it is referred to as "Code 707," and it is located halfway up a mountain near Eva dispatch Gate 20.

[Progressive Knife]
The close-quarters combat weapon that is standard issue for the Evangelions. It is normally stored in the shoulder and is ejected and used when necessary in combat. The abbreviated name is prog knife. Unlike an ordinary knife, which cuts apart the target object with its hardness and sharpness, the prog knife uses a blade made of particles oscillating at high frequency and separates and severs any matter it comes in contact with at a molecular level. From Unit-02 and onwards, a box cutter-type (even if the blade is damaged, it can be made useful again by pushing out more of the blade) is adopted for the units.

[S² Engine]
Abbreviation for Super Solenoid Engine. A solenoid is a cylindrical coil that produces magnetic power on the inside when electricity is run through it. It is called this because it can be explained by the S² Theory, which Dr. Katsuragi advocated. It is thought to be the power source of the "giant of light" that was discovered at the South Pole, and the Angels that were later discovered also had this same engine. According to calculations, if this engine were to be installed on an Evangelion, it would increase the activation time to infinity. Because of this, experiments on installing an S² Engine on an Eva were being repeated everywhere, but it brought about the tragic result of Branch 2 in America vanishing. However, Eva Unit-01 used a completely different method, that of directly preying upon an Angel, and succeeded in obtaining a S² Engine.

[S² Theory]
Abbreviation for Super Solenoid Theory. It is a theory that Dr. Katsuragi had advocated since before the Second Impact, but when it was first published, it was ridiculed as being far too outrageous. However, with the discovery of the First Angel, Adam, it would be proven to be correct without any further work. Furthermore, its proponent, Dr. Katsuragi, led an expedition to the South Pole when the Second Impact occurred, in which he died.

[Second Impact]
The great disaster that struck humanity on September 13, 2000 A.D. Due to natural disasters such as floods and volcanic eruptions, as well as the civil wars that broke out afterwards, half of the world's population died. Since it is the greatest calamity since an asteroid struck Earth (the Giant Impact) 4 billion years ago, it is called the Second Impact. To the general populace, it has been explained that the cause was a massive meteor hitting Mount Markham in Antarctica. However, in reality, it occurred as a result of SEELE, Gendo, and the others trying to minimize the damage by restoring the First Angel, Adam, to its egg form before the other Angels awakened. The weather patterns of Earth after the Second Impact were greatly changed, and Japan lost its seasons.

[SEELE]
A mysterious organization that had been formed prior to the Second Impact. It has a great deal of influence, such as in the establishment of Special Duty Organization NERV and the advancement of the Human Instrumentality Project. As their cover-up of the true facts surrounding the Second Impact shows, their power surpasses even that of Japan and the U.N. It seems the Human Instrumentality Project and the accompanying Project E are also being executed according to SEELE's script. Incidentally, seele means soul in German. All the names of the organizations related to SEELE, such as Gehirn and NERV, are derived from German.

[SEELE's Crest]
The strange crest that has seven eyes drawn over an inverted triangle. The same pattern was also drawn on the mask which covers Lilith's face. Perhaps it is related to the almighty god Yahweh written of in the Old Testament who is supposed to have seven eyes. Incidentally, the number 7 is an important number in the Kabbalistic mysticism of the Christian and Judaic faiths, symbolizing completeness (seven planets, the seven days it took to create the world, the seven holes in the human head, which is the center of the microcosm, etc.). In addition, in the "Book of Revelation" in the New Testament, the number 7 appears frequently with mention of seven golden lampstands, seals, plagues, angels, spirits, etc.

[Spear of Longinus]
The giant spiral spear that was thrust into Lilith's chest. It seems it was originally found at the South Pole. Its tip is split in two, but when it is thrown, the two converge to impale its target. On the occasion of annihilating the Fifteenth Angel Arael, Unit-00 threw it into satellite orbit to bring down the Angel on Commander Gendo Ikari's orders. It continued to fly straight and eventually comes to the moon. It becomes irretrievable. Furthermore, Longinus is the name of the soldier who impaled Christ with a spear when he was crucified, the relics of which are preserved in the church of St. Augustine in Rome.

[Special Duty Organization NERV]
A supra-legal organization that reports directly to the U.N. They investigate, research, and annihilate Angels in order to prevent the Third Impact before it happens. However, it is actually an organization for advancing the Human Instrumentality Project. It was formed in 2010 in the form of transferring an authority from Gehirn, which had been the investigative organization for the Human Instrumentality *Committee. The headquarters in the city* of New Tokyo-3 is a fortress city, built with intercepting Angels in mind, and possesses multiple Multipurpose Humanoid Decisive Weapon Synthetic Human Evangelions as well as military might that is not to be underestimated. However, it has been forced to cutback on antipersonnel combat provisions due to various reasons, such as budgetary concerns. Even those who work there know nothing of NERV's true nature, to say nothing of what the general populace knows. The commander is Gendo Ikari, the vice commander is Kouzou Fuyutsuki. It is an international organization that has branches in Germany as well as America. Incidentally, nerv means nerve in German. The logo consists of the word "NERV" written with a passage taken from the 19th century poet Robert Browning's "Pippa Passes," "God's in his heaven. All's right with the world." And there is the graphic of a fig leaf. Needless to say, the fig leaf is what Adam and Eve covered themselves with after partaking of the Fruit of Knowledge, symbolizing the original sin of man.

Glossary St-Z

[Strategic Self Defense Force]
An organization that reports directly to the Ministry of Defense, which was begun when the opportunity arose when China and Vietnam clashed militarily over the Nansa Islands in 2003. All parts of the Self Defense Force, ground, naval, and air had been incorporated into the U.N. Forces, making the Strategic Defense Force the one and only military under the direct command of the nation of Japan. It is composed of such units as infantry, tanks, and aircrafts, which are simply more advanced versions of the old military and is more suited for antipersonnel purposes such as capturing cities and doing mop-up operations, rather than fighting Angels. They are also equipped with N² weapons and BC weapons (bio chemical weapons), and their military might should not be taken lightly. The English designation is JSSDF "Japan Strategic Self Defense Force." It is also often abbreviated as Strategic SDF

[Terminal Dogma]
The region on the lowest level of Central Dogma. It is a singular place flooded with L.C.L. and with pillars of salt scattered about. Within Dogma, there is a door called Heaven's Door and beyond it is Lilith restrained crucified upon a red cross. Even within NERV, those permitted to enter are limited to a handful of people, which include the Commander and the Vice Commander. It is conceivable that this place is the target of the Angels' attacks. They had long prevented an Angel from intruding, but the humanoid Angel Kaworu Nagisa finally managed to get inside. Incidentally, terminal dogma is a fictional term. Generally speaking, the term "terminal" has various meaning as a noun, such as "station," "final stop," "word ending," and "computer terminal." If it is literally interpreted as an adjective, "terminal dogma" would mean "the doctrine of the end."

[Third Impact]
The predicted large-scale calamity following the Giant Impact and the Second Impact. It is said that it will occur when Adam comes into contact with an Angel and that it will be of such a scale that it will wipe out humanity. The public explanation is that Special Duty Organization NERV and the Evangelions are for preventing this Third Impact before it happens.

[Tree of Life]
As written in the Old Testament, one of God's trees growing in the center of the Garden of Eden along with the Tree of Knowledge of Good and Evil. It is also the symbol of the esoteric Judaic mystical ideology, "Kabbalah." The figure consists of 10 circles and 22 scriptures, and can be read for deep meaning in various ways, as a guide to meditation, a map to becoming aware of the deep mysteries, or as the planned history of mankind. The 10 circles are called Sephirah and each has an attribute: Kether (crown), Chochmah (wisdom), Binah (understanding), Chesed (mercy), Geburah (severity), Tiphareth (beauty), Netzach (victory), Hod (majesty), Yesod (foundation), and Malkhuth (kingdom). The "Tree of Life" is sometimes depicted as a real tree and as an "upside down tree" at that. Just as various components branch out and grow from one root, the fact that all was created by God, the almighty lord, is superimposed by doing this. "Kether" at the top is God and from there, as it branches out, various elements are born and finally, it reaches the world of man, "Malkhuth."
Kabbalah means "that which is received" and its deepest mysteries are meant to be granted by the almighty lord, and it cannot be attained through training or studying. There was once someone arrogant who thought to single-handedly understand the deepest mysteries, to control its powers by himself, and tried to take the place of God. However, he incurred the wrath of God and was cast down to Earth. It is said that his name was Lucifer. In *Neon Genesis Evangelion*, this image appears in the opening sequence as well as in Commander Gendo Ikari's office.

[Umbilical Cable]
The cable for the Evangelion to be supplied with external power. As energy to stay active, the Eva expends a vast amount of electric power and it requires an external power source. In addition to the internal battery, since it lasts for only about 5 minutes, it is a supply unit that is essential to extending the Eva's active time. Armament buildings all over New Tokyo-3 are equipped with these cables, and as a battle progresses and shifts, the Evas move by switching cables. Incidentally, the term "umbilical cable" refers to the "umbilical cord." Just as a baby receives nourishment through the umbilical cord, the Evangelion obtains the energy needed to stay active through the umbilical cable.

[U.N. Forces]
Short for United Nations Forces. It was formed up again after the large-scale civil war that followed the Second Impact. It brought the armies of both the Eastern and Western camps under its command, but it was completely powerless in battle against Angels. Organizations such as the Artificial Evolution Laboratory and Special Duty Organization NERV are affiliated with the U.N., but in reality, the U.N. has almost no authority over them, and SEELE determines how they are operated.

Timeline 1999-2008

[1999]

Kouzou Fuyutsuki, an instructor at Kyoto University, meets Yui Ikari, a student there. When Gendo Rokubungi is taken into custody at the local police department for violent behavior, he specifies Fuyutsuki to be the one he is released to. Fuyutsuki's first impression of Gendo is that of distaste.

In autumn, Fuyutsuki is told by Yui that she is romantically involved with Gendo. She says that he is a sweet person.

[2000]

September 13, the Second Impact occurs at the South Pole. The great icy continent melts in no time at all, and the rising water level washes away all sorts of organisms from the land. The twisted axis of the Earth drastically changes the ecosystem. Furthermore, the civil wars which ensue, lead to the death of half the total human population. Sights like that of an apocalypse blanket the Earth.

The Katsuragi Research Team visiting the South Pole is wiped out except for Dr. Katsuragi's daughter, Misato. Gendo, who had been part of the same research team, had left the day before the unfortunate event and escapes the calamity.

[2001]

Yui and Gendo Ikari's first child, Shinji, is born. Gendo had intended to name the child "Rei" if it had turned out to be a girl.

[2002]

Fuyutsuki had been working as an unlicensed doctor, but at the U.N.'s request, he heads for the South Pole to conduct a formal investigation into the Second Impact. Fuyutsuki meets Gendo there again and learns that he and Yui are now married and have a child. Fuyutsuki confirms his suspicions that SEELE, the organization Gendo belongs to, is covering up some vital facts regarding how the Second Impact occurred.

[2003]

Fuyutsuki continues to investigate on his own, and it leads him to Gendo Ikari, the director of the Artificial Evolution Laboratory (AEL). Fuyutsuki visits the laboratory and threatens to go public with the truth, but Gendo leads him into a giant space – Central Dogma – sprawling beneath the laboratory. There, he finds Dr. Naoko Akagi, a leading authority on bio-computers, and learns that they call themselves Gehirn. Furthermore, the half-built Evangelion Unit-00 could be seen there as well. Gendo says to Fuyutsuki, "Work with me to create a new era in the history of mankind." After carefully thinking it over, Fuyutsuki accepts the invitation.

[2004]

During an experiment in Underground Laboratory #2 in Hakone, Yui Ikari vanishes. It is an accident that occurs right before her son, Shinji, immediately afterwards, Gendo goes missing, and Fuyutsuki becomes gravely concerned at the week-long absence of the commander. What happened during this time is obscured and unclear, but when Gendo returns, he informs Fuyutsuki that he is endorsing the "Human Instrumentality Project" and the "Adam Regeneration Project." Later, Naoko Akagi says that Gendo Ikari changed after this time period.

At around the same time, Gendo places Shinji in the care of an acquaintance. After that, Shinji would live apart from his father until the year 2015.

[2005]

Five years has found Misato recovered (though not completely) from her aphasia. At Tokyo-2 University in New Tokyo-2, she makes the acquaintance of two people. One is Ritsuko Akagi, daughter of the distinguished Dr. Naoko Akagi. The other is Ryoji Kaji, a man who has something of her father in him. Kaji and Misato eventually move in together.

Asuka Langley Sohryu is chosen as the Second Child. On the same day, her mother, Kyoko Zeppelin Sohryu, who had previously already been in a mentally broken state, hangs herself in the hospital.

[2007]

Misato and Kaji break up. The reason is within her heart. Kaji was too much like Misato's father.

[2008]

The fundamental theory for the bio-computer Magi is completed by Dr. Naoko Akagi. The procurement of the Magi represents further progress in Gendo's plans.

Ritsuko Akagi joins Gehirn after graduating from the university. She is assigned to Project E, placing her in the same department as her mother. However, due to this, she finds that her mother and Gendo are involved with one another.

Timeline 2009-2015

[2009]
Misato Katsuragi joins Gehirn. Her post is Germany's Branch 3.

[2010]
Rei Ayanami (the first) arrives at Gehirn. Gendo, who accompanies her, explains that she is a friend's daughter.
Dr. Naoko Akagi's efforts bring the Magi to completion. The same night, Naoko learns from young Rei that she is nothing more than a tool to Gendo for him to realize his plans. In a passionate outburst, she strangles Rei to death, then throws herself from the command center to her death as well. The next day, SEELE decides to dissolve Gehirn, which had been the Human Instrumentality Project's research organization. All members of the organization are transferred to the special duty organization NERV, which would carry out all projects. SEELE's plans enter a new phase.

[2012]
The 8th anniversary of Yui Ikari's death. Shinji visits the grave with his father, Gendo, but he runs away from the bodiless grave and disappears.

[2014]
Rei Ayanami (the second) transfers to New Tokyo-3 Public Middle School 1.

[2015]
Summoned by his father, Gendo, Shinji Ikari comes to New Tokyo-3. On the same day, an Angel attacks for the first time in 15 years. To mankind, it is the third they have encountered – the Third Angel. For the sake of New Tokyo-3's defense, Shinji is hastily put on board the artificial human Evangelion. He narrowly manages to intercept the Angel and demonstrates his talents in his first battle.
From then on, there is a rash of Angel attacks. NERV also responds by sending first Unit-00 (First Child – Rei Ayanami), then Unit-02 (Second Child – Asuka Langley Sohryu) to battle.
At the same time as Unit-02's addition, Ryoji Kaji of NERV's Special Inspections Department comes to Japan. He brings "Adam" with him to NERV Headquarters.
Branch 2 of NERV in America vanishes. It is surmised that it is due to an accident that occurred during the experimental installation of a S2 engine onto Eva Unit-04. Horrified by this incident, America decides to fly Eva Unit-03 over to Japan from America's Branch 1. As the pilot for that unit, the Fourth Child – Toji Suzuhara is newly selected. However, Unit-03 is infiltrated by an Angel during transport and goes out of control during the activation test. It is dispatched as an Angel by Eva Unit-01. After the operation, the Unit-01 pilot, Shinji Ikari, voices his objections regarding how the operation was conducted and rebels against his father. Through private appropriation of Unit-01, he tries to threaten his father but ends in failure. The Third Child's entry is erased for a time, but he returns to the front line when the Fourteenth Angel invades NERV Headquarters. He successfully intercepts the Angel. Furthermore, Unit-01 goes berserk during the battle, preys upon the Fourteenth Angel, and acquires the S2 engine.
Kaji, who had been making private inquiries into NERV under orders from SEELE, is shot and dies.
In the fight against the Fifteenth Angel, Gendo orders the use of the Spear of Longinus. Unit-00's attack with the Spear successfully brings down the Angel, but the Spear goes as far as the moon and becomes unrecoverable.
Eva Unit-00 blows itself up in order to defeat the Sixteenth Angel. The pilot of said unit, Rei Ayanami (the second), perishes. Rei Ayanami (the third) goes into action.
The person in charge of Project E, Dr. Ritsuko Akagi, defects. She destroys all of the dummy plug Rei Ayanami individuals, except for those that were in operation. The true reason behind this is her complicated love-hate relationship with Gendo Ikari.
Asuka runs away. She is secured without incident, but she was no longer in any condition to pilot the Eva.
As a replacement pilot for Asuka for Unit-02, the Fifth Child – Kaworu Nagisa arrives via the Human Instrumentality Committee. However, his true identity is a humanoid Angel. This Angel successfully enters Terminal Dogma, but the Third Impact that people had feared would happen did not occur. He is throttled to death by Unit-01 which came after him.

Neon Genesis Evangelion

Neon Genesis Evangelion is a TV animation series that was aired from October, Heisei 7 to March, Heisei 8 (Oct. 1995 – Mar. 1996). The planning, original story, and production were handled by GAINAX, who had previously worked on such shows as *Wings of Honneamise* and *Nadia: The Secret of Blue Water*. From the planning stages, Hideaki Anno, a representative creator of GAINAX, was at the heart of the production work and his individuality colors every aspect of the show. Fascinating characters, a captivating sci-fi premise, dynamic battle scenes, and super-high density of information that incorporates Christianity and psychoanalysis. Each of those elements surpassed the realm of all anime that had come before it and made it a work worthy of the title "New Century (Neon Genesis)."

From back when it was airing on TV, *Neon Genesis Evangelion* had the ardent support of fans and its popularity boomed even after it finished its run. Its influence was not limited to anime fans but also spread to the general populace, and it was even called the third impact, following *Space Battleship Yamato* and *Mobile Suit Gundam*. At the height of the *Eva* boom in Heisei 10 (1998), the theatrical *Death and Rebirth* and *The End of Evangelion* were released. The theatrical releases were created as a separate version of the climax depicted in the TV series. This DVD set includes the 26 television episodes. Every episode has had painstaking renewal work done to the audio and video, and all of them have newly created 5.1 surround sound audio.

Opening

For a TV anime series, the opening sequence is its face. What sets this sequence apart are the up-tempo scene cuts that make effective use of short segments. The 90-second piece is constructed of 84 scenes. In other words, each scene only gets an average of about 1 second. The opening of this show has been lauded as a masterpiece for brilliantly matching the music to the images, its strong impact, and its sharp sensibilities.

Among the footage shown are included a number of characters and images who appear towards the middle and end of the show as well. At the time this show aired, these served as signs of things to come and the presentation of mysteries to the viewers. How will the images of Unit-01's bloody hand and of the bloody utility poles and Unit-01's foot unfold and appear within the story? What is the giant of light that possesses a silhouette that looks like an Eva? Who are the pencil sketches of the woman and the boy with the piercing gaze? What about the mysterious letters in the final scene? Or why does the caption "ANGEL" appear after the scene of the boy's face and the scene of Rei Ayanami? All the answers to the mysteries presented in the opening are presented in the show and the movies.

Holding an awesome amount of information, it presents the audience with fascinating mysteries. No matter how many times you watch it over again, there is always something new to discover. This opening truly brought together the spellbinding appeal that is *Neon Genesis Evangelion*.

Building 5.1 Sound

For this DVD release a great deal of effort went into effecting a drastic renewal of both the video and audio of the *Neon Genesis Evangelion* TV series.

The focus of the renewal plan for the audio was building 5.1 sound. The sound for the *Evangelion* TV series was produced in 2.0 stereo. For this renewal, rather than choosing to use specialized software to mechanically split the 2.0 stereo sound into 5.1 audio, the three elements that make up the sound: dialogue, music, and sound effects, were each remapped for every episode. This work required a tremendous amount of time and in fact took almost half a year to complete. Some of the additional recorded dialogue is material that was intentionally left off the 2.0 stereo recording, even though Director Anno originally planned for it when the show was being produced, because it was surmised that including those lines would be information overload, making everything harder to hear. In other cases, there was dialogue added to tighten up certain areas that had too little information in terms of the audio. Specifically speaking, the majority of these lines are reports and announcements from the NERV staff at the command center. Others include background crowd noise in school scenes and announcements at train stations. Of the cast members who participated in the additional recordings, the only original cast member is Megumi Hayashibara. And her part was to play the super computer, MAGI, not Rei Ayanami. In other words, of the characters with names, the only one to have additional dialogue was the MAGI.

The fundamental concept behind the sound renewal was to respect the original. With regards to musical pieces, the original materials were mixed down into 5.1 sound, but musical selections were not made anew, and the additionally recorded dialogue was to augment the already existing voice recordings basically using the original recordings as is. In other words, it was polished into a higher quality product by adding positive elements while still making the most of the original material.

Renewal of the Footage

What methods to use to remaster the footage for this DVD release? Approximately six months were spent reaching a decision in answer to this question. For the telecine process of transferring the *Evangelion* TV series from the original negatives, which were produced in 16mm film, a method called wet gate telecine was chosen instead of dry gate telecine, which is the current mainstream method. This method was chosen, because the priority was placed on efficiently removing scratches on the film, minimizing the shaking of the image when the 16mm film is run through telecine, and on the overall improvement in quality rather than improving the sharpness of details. Pin registration was used to reduce the shaking of the image, which occurs due to this being a film product. By firmly stabilizing the film, the shaking was visibly reduced for all to see. On the other hand, the TV opening and ending are on 35mm film, which are clear and of high resolution, unlike the TV episodes. Thus, the priority was to bring out the colors, and the dry gate telecine method was used. Furthermore, the recording was done in HD (high definition).

Now, concerning some of the scenes in Episode Sixteen and the previews, the original 16mm negatives had become lost from the development laboratory in the past. Thus, the telecine process was done from a 35mm internegative, but through last spurt color work through color correction and digital remastering, the footage has been reproduced to approximate the original.

The technological advances in digital correction also produced great results in dealing with dirt and scratches in the footage. The traces of the adhesive used to connect the cuts that appear in film works have also been erased from every frame. This process also required a great deal of work, but the images have been tightened up overall and appear much clearer now. In addition, by having erased the trace of adhesives, it also became possible to reproduce the entire frame. Retakes were also done to fix painting mistakes and to add details. A lot of the fixes were done digitally, but there are some scenes which were reshot from repainted cels.

Through this elaborate renewal work, the images intended by the creators have been reproduced as faithfully as possible. The most important thing concerning the improvement in quality is that Director Anno and the two assistant directors, Masayuki and Kazuya Tsurumaki, took part in this work From redoing the telecine process to correcting the colors to recreating the sound mix, it is a rare thing for the directors to participate in all the work.

Video Version and On-Air Version

Roughly divided, there exist three versions of the *Neon Genesis Evangelion* TV series. They are the "TV initial broadcast version," "LD & VHS version," and this "renewal DVD version."

The "TV initial broadcast version" is literally what was aired on television. To this, in being released, the production staff put more work into the video and audio in order to make it closer to what they had imagined, and this is the "LD & VHS version." Some examples of the changes that are often talked about among the fans are that each of the episode titles had ruby text in the "TV initial broadcast version," which are no longer there in the "LD & VHS version," and that the brand name of the beer Misato drinks in Episode Two has been changed from Ebichu Beer in the "TV initial broadcast version" to Ebisu Beer in the "LD & VHS version." With regards to Episode Twenty-One to Episode Twenty-Four for the "LD & VHS version," new scenes were added, and substantial revisions were made to the animation and such. Several of the additional scenes had been released previously in the theatrical *Evangelion: Death*. The older DVD series is also fundamentally the "LD & VHS version."

For the "renewal DVD version," renewal work was done on Episode One to Episode Twenty, Episode Twenty-Five, and the Final Episode using the "LD & VHS version" as the source. For Episode Twenty-One to Episode Twenty-Four, there are both the "Video Version," which is the result of renewal work done on "LD & VHS version" with the new additional scenes, and the "On-Air Version," which was built to the length of the "TV initial broadcast version." Though the "On-Air Version" is matched to the length of the "TV initial broadcast version," it is a new version, which has had the same revisions and renewal work done on them with regards to the video and audio as the "LD & VHS version." Furthermore, for the "Video Version" for Episode Twenty-One to Episode Twenty-Four, the staff members who worked on the addition and revision of scenes in the "LD & VHS version" are listed separately in the ending credits as "Video Version Staff." In the "On-Air Version," the "TV initial broadcast version" staff and the staff members who added and revised scenes in the "LD & VHS version" are listed together.

Mysteries Revealed

Neon Genesis Evangelion has numerous mysteries to engross the fans. After all 26 episodes of the TV series were aired, the remake version of Episode Twenty-Five and the Final Episode were released as a theatrical piece, in which several of the mysteries were resolved. Or there were clues presented with which to think about the mysteries. Furthermore, in the video version (released on LD and VHS at the time) of Episodes Twenty-One through Twenty-Four, which were released after the movie opened, new footage was added that also presented information regarding the mysteries.

For example, in the video version, in Episode Twenty-Four, an image of the embryo of Adam fused to Gendo's palm had been inserted (this first appeared in the theatrical "Death (True)"). This portrayal serves as a clue to interpreting Gendo's behavior in Episode 26, "A Pure Heart For You," when he inserted his hand into Rei's body. In the scene where SEELE and Kaworu conversed, which was added to Episode Twenty-Four, the relationships between Adam and Lilith, Angels and mankind, and Adam and Kaworu were spoken of through SEELE's lines. This should allow for people to put into order the relationship between Adam, Lilith, and the Angels, which is the greatest mystery in *Eva*.

In Episode Twenty-Three "Tears," a scene where a fleshy object bursts from the back of Unit-00 had been added. If you look closely, it was an amalgamation of the Third Angel to the Fifteenth Angel, all the angels the Eva had fought against. This also serves as material with which to ponder the existence of the Angels. The depictions of the Sixteenth Angel, which made contact with Unit-00, taking on the image of Rei Ayanami and of Unit-00 becoming a gigantic Rei Ayanami just before exploding, where what appeared to be an angelic halo appeared over her head, were also newly added footage. These are more like the groundwork for Episode 26, "A Pure Heart For You," than for resolving mysteries.

The video version is, including the renewal of the video, a version that further fulfills fans' expectations.

The Two Endings

Up to this point, *Neon Genesis Evangelion* has depicted themes surrounding "the human heart" and "communication between people" through the stories of the main characters. However, the climactic episodes, Episode Twenty-Five "The World Ending" and the Final Episode "The Beast That Shouted Love at the Heart of the World," reverse the relationship between the story and the theme. What would normally be considered the story is kept to the bare minimum and "the theme itself" is told. The material is theoretical and experimental, and without a doubt, something never seen before in TV animation. When it originally aired, it became an incredibly hot topic and divided the fans in their opinion.

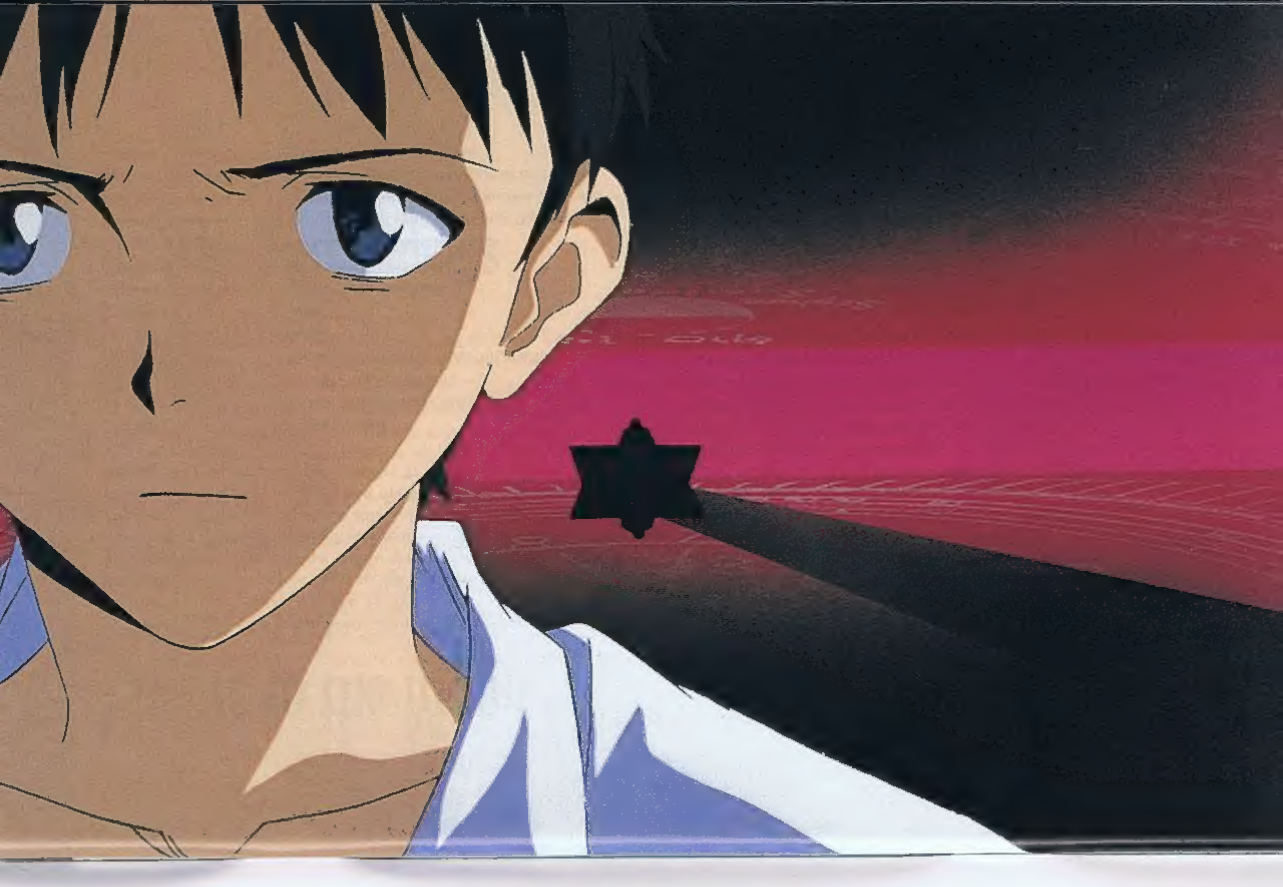
In response to fans clamoring for a conclusion to the drama and illuminating the mysteries, it was decided that there would be a remake of Episode Twenty-Five and the Final Episode. The result of that are Episode 25 "Air" and Episode 26 "A Pure Heart For You," which were released as the theatrical *The End of Evangelion*.

Thus, the story of *Eva* would branch into two stories with the diverging point being the end of Episode Twenty-Four "The Final Messenger." The two stories each unfold differently and arrive at their own climaxes. Episode Twenty-Five and the Final Episode tell the theme directly. And the other version, Episode 25 and Episode 26, depict the same, following the story. It is not that one is the complete version and the other is incomplete. Just like the multiple endings of a game, two different endings were prepared for one story.

Fly Me to the Moon

For the ending song of the *Neon Genesis Evangelion* TV series, the standard jazz number "Fly Me To The Moon" is used. Numerous versions of this piece were used on the LDs, VHSs, as well as when the show first aired on television, but for this renewal DVD release, further new versions were produced. Every episode has a different "Fly Me To The Moon." When you count the difference in length between the on air version and the video version, and the DVD renewal ending credits at the end of the discs, there are a total of 31 versions.

Episode One ED	Normal / Clare
Episode Two ED	Normal (w/o strings) / Clare
Episode Three ED	Normal / Yoko Takahashi
Episode Four ED	Normal (w/o strings) / Yoko Takahashi
Episode Five ED	Rei #5
Episode Six ED	Rei #6
Episode Seven ED	4 Beat / Yoko Takahashi
Episode Eight ED	Aya Bossa Techno
Episode Nine ED	Asuka Bossa Techno
Episode Ten ED	Asuka Main (w/ chorus) / Normal Orchestra
Episode Eleven ED	Rei, Asuka, Misato Version / Normal Orchestra
Episode Twelve ED	Misato Main (w/ chorus) / Normal Orchestra
Episode Thirteen ED	Yoko Takahashi Acid Bossa
Episode Fourteen ED	Rei Solo / Normal Orchestra
Episode Fifteen ED	Misato 4 Beat
Episode Sixteen ED	3 Person Vocal Interlude starts ~ towards the end / Normal Orchestra
Episode Seventeen ED	Aki Jungle
Episode Eighteen ED	B-4 Guitar - Piano
Episode Nineteen ED	3 Person Vocal (singing in turns) Normal Orchestra
Episode Twenty ED	B-4 Piano
Episode Twenty-One ED (OA Version)	4 Beat (off) (65 sec)
Episode Twenty-One ED (Video Version)	4 Beat (off) (90 sec)
Episode Twenty-Two ED (OA Version)	Bossa Techno (off) (65 sec)
Episode Twenty-Two ED (Video Version)	Bossa Techno (off) (90 sec)
Episode Twenty-Three ED (OA Version)	Rei #23 (65 sec)
Episode Twenty-Three ED (Video Version)	Rei #23 (90 sec)
Episode Twenty-Four ED (OA Version)	Normal (off) (65 sec)
Episode Twenty-Four ED (Video Version)	Normal (off) (90 sec)
Episode Twenty-Five ED	Rei #25
Final Episode ED	Rei #26
DVD Renewal ED (Volumes 01-07)	B-4 Piano (48 sec)



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PLANNING AND ORIGINAL STORY GAINAX
PLANNING PROJECT EVA. CHARACTER DESIGN YOSHIYUKI SADAMOTO
MECHA DESIGN IKUTO YAMSHITA • HIDEAKI ANNO
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ANIMATION PRODUCTION TATSUNOKO PRODUCTIONS • GAINAX
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